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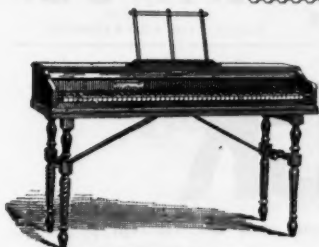
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No. 735.

NEW YORK, WEDNESDAY, APRIL 11, 1894.

WHO says music cannot accomplish wonders? A Mrs. Arthur Brand literally sang her husband into Parliament in England. She sang at all the campaign meetings and thus won the day. The woman question is getting serious.

THE season of grand opera in Chicago was a financial and artistic success. The receipts were large, and Abbey & Grau made money. The company is in St. Louis this week. The short supplementary season of opera in this city beginning April 16 promises to be a brilliant one, for we are promised Massenet's "Werther" and "Aida," in addition to works already heard here.

THE Mancinelli affair in Chicago was very unfortunate. Of course it was all a mistake, but it strikes us as curious that this celebrated operatic conductor should be fond of frequenting dime museums. The "World" dispatch said:

From Mancinelli's story it appears that the Egyptian sorceress is a sorceress indeed. She charmed him. He further explained that he frequented the museum because he and his friend, Martinez d'Albertaino, leader of the Spanish Band, were at work on a potpourri of international airs, for which the Paris Conservatory of Music had offered a prize, and he found some ideas in the freaks and the music of the museum.

This sounds oddly; does it not? One thing is certain—Mr. Mancinelli is fully exonerated from any charges of pocket picking. It was unquestionably a case of mistaken identity. But, nevertheless, his tastes must be rather bizarre.

WE learn that a number of boxes in the Metropolitan Opera House have been engaged for a proposed series of concerts to be given by Theodore Thomas and his orchestra; \$50,000 is to be put up and there are to be twelve concerts and twelve public rehearsals a year for three years. So far we have not heard of any mad enthusiasm on the part of the musical public to secure boxes for this foolish business

move on the part of Mr. Thomas. This season of Philharmonic concerts has been prosperous under Mr. Seidl, and the dates of next season are announced. Music Hall will again be the seat of operations of the Society. Mr. Damrosch and his forces do not intend retiring into the background and the Boston Symphony Orchestra will surely return to us we confidently hope with a new leader. Mr. Thomas is a pecuniary failure in Chicago. He left New York for a like cause. Why should he spend time, labor and money in an impossible cause?

HELLO! What's this we read in last Saturday's "Post":

There are in the "Faust" symphony unmistakable suggestions of Wagner's "Walküre," and the question arises, "Did Liszt listen to Wagner or Wagner to Liszt?" It is undeniable that Liszt's "Saint Elizabeth" would not have been entirely what it is but for "Lohengrin." On the other hand, we have evidence that Wagner was so profoundly impressed by the "Faust" symphony that he gave it the flattery of imitation. August Göllerich relates in his biography of Liszt:

It was at a rehearsal of the "Walküre" in 1876, which Liszt attended, that suddenly, as "Sieglinde" utters her dream words, "Did father then return?" Richard Wagner seized Liszt's arm, exclaiming: "Papa, here comes a theme which I got from you." "Very well," replied Liszt, "then it will at least have a chance of getting a hearing!" The theme in question is the beginning of the "Faust" symphony, at the first hearing of which, in 1891, Wagner exclaimed rapturously: "Many beautiful and delightful things there are in music, but this music is divinely beautiful."

There is a story extant to the effect that when Cosima had a "tiff" with Richard she had an unpleasant habit of reminding him that he borrowed ideas from her father. Just look at the B minor sonata of Liszt and you will get glimpses of "Parsifal." Well, if there was any borrowing done it was all in the family, at all events.

HERE is a list of the musical novelties of the season compiled by the music reviewer of the "Tribune":

Entr'acte, "Gwendoline," E. Chabrier, Boston Orchestra, Emil Paur.

Quartet, E flat, op. 11, E. d'Albert, Kneisel Quartet, Franz Kneisel.

Symphony, E minor, A. Dvorák, Philharmonic, Anton Seidl.

Concerto for violin, A. Dvorák, Arion, F. Van der Stucken.

Quartet, op. 96, A. Dvorák, Kneisel Quartet, Franz Kneisel.

Quintet, op. 97, A. Dvorák, Kneisel Quartet, Franz Kneisel.

Mass in D, A. Dvorák, Church Choral Society, R. H. Warren.

Concerto for piano, B flat, A. Freidheim, Actors' Fund, Walter Damrosch.

Concerto for violoncello, Victor Herbert, Philharmonic, Anton Seidl.

Sextet for strings, C. M. Loeffler, Kneisel Quartet, Franz Kneisel.

Quintet for piano and strings, G. Sgambati, Beethoven Quartet, G. Dannreuther.

"Vexilla Regis," H. R. Shelley, Church Choral Society, R. H. Warren.

Symphony, D minor, C. Sinding, Philharmonic, A. Seidl.

Overture, "Don Juan d'Austria," Hans Sitt, Liederkreis, H. Zoller.

Sérénade Melancolique, Tchaikowsky, Damrosch Popular, W. Damrosch.

Overture, "1812," Tchaikowsky, Boston Orchestra, E. Paur.

Symphony, "Pathetic," Tchaikowsky, Symphony Society, W. Damrosch.

Of the above the Dvorák symphony proved the greatest surprise, the Tchaikowsky a slight disappointment, the Sinding symphony a powerful work and Victor Herbert's cello concerto a most pleasing composition. Herbert is now at work on a symphony which Mr. Seidl will produce next season.

THE SWEET WOMAN QUESTION.

THIS is from the "Evening Post" of a recent issue:

Close upon the heels of the clever article in the March "Atlantic," "Is the Musical Idea Masculine?" which sets out to prove that women as a sex are, on both physiological and psychological grounds, incapable of originating musical ideas, comes the curious announcement that, at the present moment, all of the students of the violoncello at the Royal Academy of Music, London, are women. The increase in the number of female violinists is also one of the items of current musical gossip in England, where the superb violin playing of Lady Hallé in concert with Mr. Joachim has lately been winning unqualified praise. Finally, at the Royal Academy concert a couple of weeks ago, the most interesting feature of the program was a sonata in E for piano and violin composed by the Macfarren scholar, Miss Llewella Davies, and pronounced to be a bright, fanciful work, written in musicianly style. Although none of these facts are conclusive against the argument of the "Atlantic's" essay, they at least go to prove that the final evidence as to the musical ability or disability of women is not yet in the hands of the theorists.

Elsewhere in this issue we reprint Edith Brower's clever article. If women cannot as yet compose they can handle remarkably skilled pens, as this very article in question proves. When a woman gives to the world a great symphony, sonata or opera, it will simply demolish all the masculine arguments. But until she does all is mere vapor. There has yet been no woman composer worthy to place in the same company with Georges Sand, George Eliot, Augusta Webster, Charlotte Brontë or Mrs. Humphrey Ward. We omit Sappho's name, because from the few precious fragments of her work vouchsafed us by time and Christianity she was a poet only fit

to be grouped with the greatest. Lyrically she was the one great supreme artist of all. But the girls of our day can play the violin and the piano even if they cannot compose like their rude brothers.

EXTRACT FROM A LETTER BY F. LISZT

CONCERNING HIS PIANO ARRANGEMENTS OF BEETHOVEN'S SYMPHONIES.

COMMUNICATED BY K. KLAUSER.

AFTER forty years of up and down experiences with the piano, I find it advisable not to torture the performer unnecessarily (with technical difficulties), but to enable him with but moderate efforts to produce the best effects in tone color and in dynamics.

My passion for emendation (Verbesserungssucht) has become chronic and an incorrigible evil. In a short time the public will receive a proof of it by a new edition of (my arrangements of) Beethoven's symphonies, published by Breitkopf & Härtel. Three of my old transcriptions (of twenty years ago)* I have considerably altered. These with the other six I intend to offer as a contribution to the normal art of modern piano writing (Klaviersatz).

ROME, September 5, 1863.

Monte Mario (Madonna del Rosario).

SOME NEW BOOKS ABOUT MUSIC.

THE most interesting chapter in Arthur Herve's "Masters of French Music" is that devoted to Alfred Bruneau, the coming man in musical France. He is considered at length, and we learn something of his methods and personality. The remainder of the volume, written in a clear, unaffected fashion, is devoted to Ambroise Thomas, Charles Gounod, Camille Saint-Saëns, Jules Massenet, Ernest Reyer and a few others who are living, or rather who were living at the time of the writing of the work. There are illustrations and a capital appendix. The book belongs to the "Masters of Contemporary Music" series, and is got up with the taste and neatness which characterize the publications of Charles Scribner's Sons.

"Primitive Music" is by Richard Wallashek, and is an inquiry into the origin and development of music, songs, instruments, dances and pantomimes of savage races. It contains numerous musical examples, and is published by Longmans, Green & Co., 15 East Sixteenth street. The primitive music of Africa, Asia, the Islands of the Indian Archipelago and Pacific Ocean, Australia, Tasmania, New Zealand, America and Europe is exhaustively considered. The book is a mine of information.

BÜLOW'S LAST WILL.

THE will of the late Dr. Hans von Bülow has been published at Hamburg. It is dated 1889, and states that the testator chose Hamburg as domicile in 1884, in order to live "quietly and comfortably in the circle of his friends." The first paragraph was as follows: "By my first wife, Cosima von Liszt, from whom I have been completely divorced, I have four daughters, Daniella, born 1860, married to Dr. Henri Thobe, of Bonn; Blondine, born 1863, married to Count Gravina, of Palermo; Isolde, born 1865, unmarried, and Eva, born 1866, unmarried. On the two elder I have spent more than their maternal property, namely, 50,000 marks. For Isolde and Eva I have deposited with the banking house of Frege & Co. the sum of 40,000 marks each." In the next paragraph he says: "In 1882 I married my present wife Marie, born Schanzer. I leave to her absolutely my movables, that is my whole movable property, namely my whole musical and literary library, absolutely, with the exception of a bronze bust with the inscription 'Pax et Labor,' which I leave to Mrs. Cecile Grissén-Matzenbecher, of Weisbaden. I request this esteemed friend of mine to accept the bust as a memorial of me."

In the further course of the will he orders his executor, Dr. Dannenberg, to invest securely the whole residuary estate and to pay the interest to the widow. To the latter is given the right to dispose of a third of the residual during life, as in the case of death. After the widow's death the four aforesaid children, by the first marriage and their descendants are named as universal legatees. The income of 15,000 marks is left to his mother's housekeeper. Later a codicil was added. In this he recites that he and his wife

* They were of the third, sixth and seventh symphonies.

are undertaking a journey to America, and orders that the third of the property of which his wife had the free disposal should, in case of her death during the tour, be divided between Mrs. Isidora Bojanowski, of Berlin (testator's sister); the Philharmonic Orchestra, Berlin; the Orchestral Union, Bremen, and the so-called Liszt Fund of the Hamburg City Theatre.

MR. PAUR DID NOT LIKE IT.

NATURALLY Mr. Paur did not like the news published about him in these columns last week. Several Boston journals took up the cudgels for his defense, and blamed some of the members of the Boston Symphony Orchestra for the prevailing gossip. The fact of the matter is that this is no question of gossip or personal disgruntlement, but simply that Mr. Paur will not do. He is not wanted; and that appeals more powerfully to the backer of the famous organization than all the petty talk about improved discipline and the good musicianship of the conductor.

Mr. Paur is an excellent artist, but a second rate conductor. He does not begin to fill the boots of Nikisch, and the public have loudly proclaimed this fact by not going to his concerts. The Western and Southern tours and festivals had to be abandoned because of Mr. Paur's lack of popularity and personality. Colonel Higginson is not the man to stand this sort of thing very long. Mr. Paur is a failure, a business failure, an artistic failure. Why juggle with words? Mr. Paur must go.

RACONTEUR

I HAVE had many letters since last Wednesday asking me about Arthur Friedheim, his whereabouts and whether he would play again this season. One enthusiastic Liszt-ianer wrote me asking me how Mr. Friedheim looked. I can refer him to the front page of this issue. It gives a very fair idea of the strong, rugged features of an artist, who when he is good, is very, very good, and when he is not he is very, very dry. I once called Friedheim the grimmest pianist alive. So he is, but he wields the bolts of Jove, and when he roars it is as the sound of the tempest. But of late years there have not been many storms in Arthur's artistic life. It is not often we are treated to one of his musical tempests. I only remember two memorable occasions. Then the sky lightened, the thunder rolled and the elemental play of passion shook me to my very foundation. The next time I eagerly sought a renewal of the phenomena. Alas! no sucking dove ever cooed and billed as did Friedheim on his keyboard. He was all velvet and butter, and I came away disappointed. In other words he is a player of moods, and he does not seem to be able to summon those moods at will from the "vastly deep" of his nature. He has great potentialities as a conductor. Make a note of this. Some day you will know the reason.

Auto-harp be made by Alfred Dolge & Son? Certainly. This question was put to me seriously the other day. The man who put it was a disappointed zither virtuoso.

Max Bendix, with a beard and pincenez, was at the Philharmonic concert last week. Max says Chicago is great, but I fancy he will be glad to return to New York. He is as good looking and as full of fun as ever.

Oh, Mr. Mancinelli! And in Chicago, too! I don't believe it.

For some time past those who have had opportunities knew it was no secret that the relations of Patti and her second husband, Nicolini, were becoming strained. Patti has quaffed so deeply from the intoxicating cup of good fortune that she has in her later days become capricious, gusty in temper, fickle and inordinately vain. On herself—she worships that very self as a divinity—she has lavished all the good things in the world; but oddly enough, while personally extravagant, she has developed a disposition to keep Nicolini down—in a pecuniary sense. And now Nicolini is "kicking," and there is, so rumor says, a possible divorce case looming up in the near future.

While her American manager has preserved an obstinate silence on the subject there is every reason to believe that Patti raised the old Nick on this last tour. I am convinced that she didn't sing at that farewell affair simply on account of pique. Being a thoroughly selfish woman she little recked who would suffer financially, or whether or not she would disappoint her audience. And I can tes-

tify that it would have been an overflowing house. All this en passant, to show how uncertain she has become of late years; and what a trial she must have been to her managers during this trip they only know—and they won't tell.

But Patti has a ruler, and it is not her husband, Nicolini, but her waiting maid, attendant, companion, or whatever you choose to call it. Caroline Bauermeister is her name, and she is a shrewd, clever German woman, who watches over Patti like a dog, and knows her whims and humors better than anybody else in the world. This woman is the same Caroline whom the Marquis de Caux, Patti's first husband, hated so bitterly. According to De Caux, Caroline had her mistress' ear, and no one could get at her without first burning incense to Caroline, or placating her in some manner.

The bone of contention in the present case is Caroline again, and Nicolini, it is said, swears that he will get a divorce from La Diva unless the wily maid is shipped. Now all who have witnessed the intimate relations of mistress and maid, know that Patti will not part with Caroline, who has literally grown to be a part of her life. Nicolini has grown tired of it all, and more especially since Patti has been tightening her hold on her purse strings. He has of late played second fiddle and there are lots of gossip to the effect that he has even had to resort to the regulation tricks of the prima donna's husband. He is a fancier of old violins and world go from Hades to Hoboken for a Stradivarius or a Guarnerius. He buys whenever he gets a chance and always pays a liberal figure. That is what Patti has discovered when she footed the bills for this very costly and recherché taste. Whether the prices he paid were actually bona fide, only those who sold Nicolini the instruments could tell.

Patti was not long in discovering this and sundry other little affairs of the sort, thanks to the shrewd suspicions of the faithful Caroline, and now she personally superintends the buying of old fiddles for her spouse. Nicolini chafes under this restraint, and knows that he is watched by Caroline, and has openly declared in this city that he would get a divorce unless matters changed. The co-respondent's name is obviously enough not mentioned.

There are other reasons given for Nicolini's cooling affections besides the presence of the odious Caroline. It is rumored that Patti's wealth is by no means what it is represented to be. She is outrageously extravagant and lavishes annually an enormous sum on her castle at Craig-y-Nos, in Wales. She keeps sixty servants, and, with her big dressmaker's bills—Worth's most finished masterpieces in "confections," if you please—she contrives to spend a royal amount every year. She has not made much money lately, and dear old boy Nicolini, you know, feeling that there might be a "krach" some day, is perhaps getting ready to pull out and get to his beloved Paris, with something saved to live on for the balance of his days—not unlike the existence led by his predecessor, Marquis de Caux, who chased pleasure to its very lair until his death.

If all this be actually the truth, we may look for one of the biggest scandals in the world of music since Patti's divorce from her first husband, and the touch of Christine Nilssonism thrown in the affair will not render it any the less piquant. Naturally, I hope for Patti's sake that such will not be the case. She has been a great artist—perhaps the greatest lyric soprano in the history of art—though she has never been a great personality, musically speaking. To meet a second matrimonial Waterloo—and that Waterloo a waiting maid—would be a sad eclipse of the brilliant vocal queen.

The sixth public rehearsal of the Philharmonic Society on Friday afternoon was a genuine ladies' day. Emma Juch sang with fine musical taste an aria, "Er Geht," from Weber's almost forgotten "Sylvana." Miss Juch is an artist, but time has dealt severely with her voice. Maud Powell, virile, musical Maud, played in a brilliant manner Dr. Dvorák's violin concerto. She played for me over a year ago this very same work, and later gave it at an Arion concert. The composition is melodious, a little too symphonic in character and is unduly prolix. It is very difficult. Miss Powell played with authority, her tone was large, her rhythmic sense remarkable. She played with dash and freedom. In the last section of the work she was most admirable. Tchaikowsky's great fifth symphony in E minor was read in spots by Mr. Seidl most impressively. I liked the first and fourth movements the best. The lovely romanza for horn solo was better played by the Boston Symphony Orchestra. In fact, the whole of the andante lacked atmosphere. And what an exquisite bit of color and sentiment it is! Like some moon-flooded romantic glade, the dialogue 'twixt horn and oboe recalls all that is romantic and sweetly sensuous. The petition of the theme by the cellos is delicious. The lugubrious valse seems out of

place, but for that matter the entire symphony may be criticised both as to form and content. It is not symphonic, but it is strikingly beautiful music. What a sensation the harsh, drastic entrance of the principal subject makes in the andante! A thousand multi-colored dreams are rudely shattered. Tchaikowsky, with all his Gallic taste, often shows the barbarousness of a Calmuck. Scratch a Russian, they say, and you will come on a Tartar.

My old friend De Vivo was in to see me yesterday, and I had an opportunity of asking him questions about the earlier Syrian and Mesopotamian sopranos. He told me that at the time he was quite young, but he remembers well "Akki," who was the Marguerite Klein of her day (about 2000 B. C.), and recalls the astonishment she caused when she sang a quintet all by herself, thus beating Scalchi by one voice.

But Manager De Vivo had also other and more contemporaneous news for me than this. He will bring over Cavalier Ando, the fine leading man of Duse, whom you all remember last season. The Ando tour is around the world, but De Vivo will only manage the Italian actor in the United States, Mexico and Havana. Ando will be supported by a strong troupe, one of the members of which will be that clever comedian, Claudius Leighheb, who is to get 50,000 frs. and a percentage for the season.

If Duse visits us next season then Ando will defer his tour, but she declares that she will never make any opposition to her "Cher Ami Flavio." So it is reasonable to suppose that he will be with us next January or February. He will appear in an Italian version of "The Charlatan," a piece which Robert Buchanan wrote for Beerbohm Tree.

This from the "Figaro":

Two travelers in the express from Paris to Nice got into conversation.

"Going to Nice?"

"Yes."

"To Monte Carlo?"

"Oh, yes! I go there every year."

"You play there?"

"Certainly; twice a day regularly."

"And you lose now and then?"

"Never."

"How do you manage it?"

"I play the violin."

"Boston marriages" have been defined as the sympathetic union of two feminine souls. There are many young singers in this city who prefer a free bachelor life in studio buildings to the parochialism and nasty gossiping atmosphere of the average boarding house. Then, living in a flat or apartments, young ladies are not subjected to the rigid scrutiny of a stern landlady or a gossiping contingent of boarders. Best of all, however, is that they can eat when and where they will. Consequently this mode of living has become very popular among the feminine portion of the musical profession.

But it has its drawbacks. Sometimes too many friends crowd the usually narrow rooms, and if a fellow lady bachelor should be detained over night then there is a hustle for couches and sofas. In an uptown apartment house two nice girls live in secluded happiness. At night they sing, and receive masculine visitors only on one afternoon of the week. The other night a friend, an actress, went home with the twain, and over tea, candy and gossip the hours rolled by unheeded. Suddenly it was 2 A. M. A little scream from the visitor, "Oh, dear, I can't go home now. It's too late." A consultation of war was held and resulted in drawing two beds together, and by an adroit shuffling of mattresses a bed big enough for three was then and there constructed.

Later the trio retired and to sweet slumber. The young woman in the middle, the visitor, could not sleep. The mattress caught her in the small of the back and she tossed and tumbled until she was completely worn out. At the first dawn of day she was up, and a bath seemed to her the most delicious idea in the world. She forthwith acted on the idea and proceeded to the bathroom. The room was in semi-darkness, like all well behaved bathrooms, and not until the bath was entered did the fair bather become conscious of something wrong, but what she could not exactly tell. The water was warm but of an unusual consistency. With a whoop she suddenly slid over the place, and amid a clatter of smashed dishes and the fall of butter, eggs, lard and vegetables, the visitor went to chaos. The noise aroused the other two and they rushed to the rescue. They found a girl covered with butter, full of remorse and eggshells, and crying because her hair was covered with coffee grounds.

"Oh, dear; oh, dear!" wailed the housekeeping duo, "why did you take this tub? It is our larder." The other

got into shape about three hours later and now looks at the time when she makes late evening visits.

No, flatkeeping has certainly its drawbacks. The two girls I write of keep the gas burning all night, in fact, whether they are at home or not. Rats, real live, pugnacious rats, are the cause of this. One of the pair suddenly awoke some time ago, and very late at night. A pair of pink eyes were peering at her from a rocking chair, which rocked gently backward and forward. A monster Norwegian rat, with Ibsenite whiskers, sat comfortably upright and glared at the frightened girl. Her tongue was glued to her palate with fright, and although she essayed to scream not even a husky whisper came from her mouth. At last, making a mighty effort, she jumped out of bed and grabbed her sleeping friend and shook her violently, crying out, "Oh, help, help, dear! What do you think I saw just now?" A very sleepy pair of eyes slowly opened, stared at the scared girl, then closed again, as the owner mumbled, "Oh, rats!"

And now the one who went through this weird experience swears that she could play a delirium tremens scene on the boards with unparalleled success. But she keeps the gas lighted, even on dark days, on account of that old Ibsen rat.

Victor Herbert will conduct the music at Eldorado this summer.

Among the "Questions of the Hour" propounded and answered in "Life" is: "Is anything more ignorant than a professional musician?" The answer is as follows:

"Probably not.
"Some of the lower animals know less of music, but none possess so little general information. The ordinary American turtle, for instance, occasionally puts forth its head for purposes of observation, but the professional musician has no curiosity concerning matters beyond music and himself. Those topics which interest other men—politics, art, mechanics, business and current history—only bore him. He always prefers to talk of himself. When the conversation departs from that subject his attention wanders. Other musicians and their work interest him, because it all relates, more or less directly, to himself. He finds no enjoyment in reading unless it refers to his own performances, excepting, of course, adverse criticism upon other musicians. Beyond this, literature has no charm. The result is that he acquires an ignorance on general subjects that is comprehensive and solid. To hear the praises of a rival is an exquisite torture.

"When he marries he chooses the woman who displays the most thorough appreciation of his genius."

"I am told that you are actually studying Italian."
"Yes. Didn't you know? I have now been at it six months under a master." "With any marked success?"
"Oh, certainly. He is beginning to talk German fairly well."

Mme. M., a very clever pianist, when sitting next to Colonel Ramollot at the dinner table, asked him in a winning tone of voice: "Are you fond of music, colonel?"
"Madame," replied the warrior, rolling a savage pair of eyes, "I am not afraid of it."

A Chinaman, lately returned from a trip to Europe, treated his countrymen to the following description of the piano: "The Europeans keep a four legged beast, which they can make to sing at will. A man, or more frequently a woman, or even a feeble girl, sits down in front of the animal and steps on its tail, while at the same time striking its white teeth with his or her fingers, when the creature begins to sing. The singing, though much louder than a bird's, is pleasant to listen to. The beast does not bite, nor does it move, though it is not tied up."

I have just laid down "The Physiology of Love," by Paolo Mantegazza. The book, which is translated and published by the Cleveland Publishing Company, of this city, is so remarkable in spirit and execution that I will not attempt to go into particulars here. Suffice to say that in intention it is noble and elevating, and it deals with one of the most serious problems of life in a delicate, ingenious and original manner. Read it.

A Boy Soprano.—Master M. Zadora, a ten year old boy soprano, will give a concert at Hardman Hall this evening.

The Popular Thomsons.—The services of Agnes Thomson and James F. Thomson continue to be in popular demand in and about Chicago. In spite of the fact that the grand opera is attracting so much attention there, during the past month they have sung at fourteen important concerts and have attracted large and enthusiastic audiences.

Is the Musical Idea Masculine?

SOME years ago an American girl married a composer who at that time was known on both sides of the Atlantic, who is known to-day all over the world. A certain great mercantile man, an acquaintance of the bride, heard of her marriage with scorn bordering on disgust. "A composer!" said he, and shook his big business head over the hopelessness of her lot. Had she chosen a milliner or a dressmaker her fate could not have been worse, nor so bad; the successful ladies' tailor must have high practical qualities as well as an artist's eye. And yet this mercantile man was not all a Philistine; he could sometimes listen to music, provided it was not to modern, and he read Homer for relaxation.

In the practical business world generally music has not been reckoned one of the manly arts. The composer is only a part of a man; a very charming part, perhaps, but at the best only a poor sort of poet, a maker of empty sounds; nothing more. Music is all very well, one of the necessary luxuries of mankind—chiefly of womankind; it must needs be that music exist, but woe unto them by whom it exists! (And truly, for the most part it has been woe to them. If the blood of martyrs was the seed of the Church, the woes of composers may be said to have been the seed of all that is great in the House of Sweet Sounds.) Yet music is acknowledged, even by our scornful merchant, to be one of the fine arts. This being so, the artists—those worthy the name—deserve consideration, if not social recognition. And who are the artists? Men, not women. Never women, though there is, indeed, a list of nearly fifty women who have written music of sufficient importance to deserve record.

But who knows their work? A few song writers, like Virginia Gabriel, have won a well merited fame, yet not one of these has given us a melody, the lowest form of music, which has caught and clung, and which promises to live forever. For the rest—composers of sonatas, concertos, operas and overtures—their names, if mentioned, would be unrecognized by the larger part of the musical world. Even Fanny Mendelssohn, perhaps the best known of all, who in her short day gained a certain success with songs and piano music, is not only accorded no separate mention in the musical encyclopedias, but is not spoken of therein as a composer. It is said that some of the "Songs Without Words," now attributed to her brother Felix, were written by her; yet supposing that the very choicest numbers in that charming collection were proved to be hers, she could hardly on that account claim the title of great composer.

No, women have not produced great music, not even remarkably good music. What is the reason? When it is asked, in regard to other matters, why women have accomplished so little, the question is promptly answered by saying that they have not been given the opportunity or that opportunity has not as yet been theirs long enough to show their full capabilities. But this reply will not serve for the present case. If there is one thing, outside of household affairs, the pursuit of which has been permitted to women in all ages, that thing is music. Whatever else was denied her, this was granted. The lute was put into her hands many centuries before the pen, and musical notation must have been familiar to her while book knowledge yet remained an unknown province.

Moreover, since music—and let it be understood that by music is here meant the musical thought or idea, not the expression of it by harmonic symbols, nor the interpretation of it by voice or instrument—since music has for its sphere the emotions, which sphere is claimed to be also especially woman's, the wonder redoubles that an art so feminine in its essence should have found in her no supereminent exponent. If ever a woman had been born with a true creative musical genius it seems reasonable to suppose that she would have evinced it; and to those who consider the subject for the first time the fact that she has not done so seems inexplicable. For this gift develops spontaneously, nor is a liberal education required for its highest fruition. Few of the great composers, not one of the very greatest, had any education to speak of, being born and reared in poverty and obscurity.

The musical idea is more persistent than the poetical even; the latter is easily stunted, crushed or blighted; the former will struggle forth and live and grow and flourish without encouragement, as the pine tree grows strong and tall amid rock crevices, often with less earth about its roots than goes to nourish the commonest garden plant. Its name is precocity; it waits not for the full growth of other powers, but is born full fledged and coeval with the soul. It is, as Schopenhauer said, "itself the image of the world; not an image of the ideas, as the other arts are, but an image of the will itself." Hence it needs no help from phenomena; outward knowledges are not its models; "Godlike, it sees the heart only."

What did the baby Mozart know when at five years he brought to his amazed father a concerto "too difficult to be played?" God whispered him something in the ear and he wrote it down. Why did not God whisper something in his sister's ear? She, too, could have written it down as well as her brother Wolfgang. Would the father have refused to

look at her work because it was a girl's? Doubtless not, for she was very accomplished in the performance of music and made grand concert tours with her little brother.

When excuse is demanded for woman's artistic or scientific deficiencies it is customary to urge marriage, motherhood, and the cares of domestic life as tending to quench her creative fires. And they certainly have this tendency, though they did not interfere with the production of "Uncle Tom's Cabin," nor prevent Mary Somerville from becoming adept in the most abstruse mathematical science. Besides of late years among civilized nations the marriageable age has been considerably set forward; and moreover marriage itself has not been regarded as an absolute necessity for women. Why, among the thousands of unmarried girls of leisure and education, has no musical genius even approaching the first rank arisen? I answer, that because woman as the lesser man is comparatively deficient in active emotional force, she cannot for this reason produce that which at its best is the highest and strongest of all modes of emotional expression; part at least of which sentiment has, I am aware, a rather old-timey flavor in these days of the *Emancipierte Frauenszimmer*, of girl athletes, of senior wranglers and the triumphant petticoats of Harvard Annex. Woman has of late fallen into the way of posing as the greater man, and people are found everywhere who believe her capable of anything she may be allowed to try her head or hands at; inasmuch that rumors are already on the wing to the effect that "envious men" are bethinking themselves, as in "antique times," how to

Coin straight laws to curb her liberty.

One runs the risk of trial as a heretic who dares, in this year of grace, so much as to hint at an inequality in the sexes.

But "lesser" does not of necessity mean "lower." It may have reference to quality rather than to quantity; nor in this sense need it be taken to mean "poorer," as linen lawn, though so slight a thing in comparison with canvas, cannot be said to be poorer than it. There are very high purposes which require the lesser instruments for their execution. Can the circular saw do the work of the plane or the chisel? Is the lance less noble than the sword or the battle-axe? And—though this is outside of the argument—is there any eternal reason why woman should enter every one of the lists set up for man, and why she should be expected to come out of them all peer, if not conqueror?

But there are, perhaps, many who are willing to admit more than is here asked for as to the secondary position of woman in the scheme of the universe who will at once scout the assertion regarding her emotional inferiority. If she is not emotional, it will be asked, who then is? The answer has already been hinted at: man is. Man not woman, is the emotional being *par excellence*. And heaping heterodoxy on heterodoxy, I will still further assert that, so far as musical composition goes, woman is better equipped intellectually than emotionally.

She can master the exact science of harmony, thorough bass, counterpoint and all; but, as somebody said of a wonderful German girl who spoke fluently in seven languages, "she can't say anything worth listening to in any one of them." And this is because of a certain lack in her emotional nature.

The ready made opinion of the world is flat against this view; almost everyone will, at first blush, dispute it. But I believe the opposite view to be a fallacy, founded upon a popular and erroneous idea of the term "emotion." Much of what passes in women for true emotion is mere nervous excitability. Because they are easily moved, because they habitually judge and act by their feelings, it is therefore assumed that as emotional beings they are the superiors of men, who rarely show feeling, but are the embodiments of reason, living by conscious deduction, induction, and similar cold, calculating faculties.

But though men do live mostly by reason, not feeling, it is hardly fair to deny them the latter. The tradition of manhood must not be overlooked. The boy baby cries no less than the girl baby; the little boy is quite as sensitive as the little girl, and as demonstrative in his sensitiveness as she, until he hears the word or breathes in the idea "manly." Then he begins to smother his feelings, which a stronger frame, if not a stronger will, enables him to do; and the requirements of his whole life, from the time that he sloughs off his petticoats, puts emotionalism out of the question for him.

But it cannot be that he loses his feelings by smothering them, though it is frequently stated (by woman) that he does; already more intense than hers, they gather intensity by concealment. And compensation holds beautifully here; woman's finer, frailer organization, subject to constant demands from her nervous system and from her affections, would be torn to pieces were her emotions excessively powerful; while man needs the stronger emotional nature—though he may not make lavish display of it—to balance his other stronger faculties; without it, he would be an unlovable monster, which he distinctly is not.

This conservation of force fits even the average man for exhausting and sustained labor such as would kill any but

the very strongest woman. The average woman, on the other hand, possessed in the start of less emotional force, spends what she has to little or no purpose. That man is possessed of a more intense degree of force in this direction than woman I believe to be logically true. The actual strength of emotion must be proportionate to physical and intellectual vigor. This can be proved from women themselves, leaving men altogether out of the question. Weak-minded or stupid women are rarely emotional, in the high sense of the word; they are often seemingly without the least capacity for true feeling, which includes not only the passive idea of mere soul sensations, but also the idea of a forceful, moving power.

On the other hand, women in whom this moving power is of the strongest are conscious that it may be materially weakened by illness, and often for a time almost suspended by great fatigue. In every case that I can now recall it is the well woman or the mentally vigorous woman, or, notably, the woman who is both well and mentally vigorous whose movements of the mind and of the soul are at all energetic or profound. And if, as I maintain it to be, her whole make-up, even at its best, is slighter than man's, it follows that she must fall below him in the strength of these soul movements which we name emotions. Hence, it seems to me, however fine her mental equipment, aided by education, may be, she must come out behind in the long run when matched against man in the highest spheres of attainment, at least in those spheres in which the greatest amount of emotional force is required, such as music. For music is emotion; its conception, its working out demand concentration not of the intellect alone, but of the very forces of the soul. Women cannot endure this double strain. Her soul movements are true, pure, lofty, but not powerful. Her emotional fires burn clearly, steadily, but their heat is insufficient; her intellect may be finely composed and well balanced, yet fail of certain high accomplishments because of a defect in the driving force. For emotion, not intellect, is the fire of life, it is the true creative force; emotion keeps the intellect going; it turns the machinery that turns the world.

When we look for what woman has accomplished in other spheres of art besides music, what do we find? Plenty of thought, evidences of deep and broad observation, no lack of technical skill, abundance of feeling, using the word to express the sympathetic qualities. But evidences of great emotional power we rarely find; not in her poetry, not in her pictures. It is there—I am not trying to prove her wholly destitute in this regard, any more than I am trying to prove that every man is superior in every way to any woman—it is there; she is a human being; she is *homo*, but—*homunculus*.

Turning to prose fiction, success in which presupposes a more comprehensive array of faculties than any other art, let us take "the two Georges"; it is only fair to take the greatest. The works of these women are not ranked with women's works but with men's. In construction, in description, in appreciation of types, in analysis of character, in broad, rich humor, in pathos, in deep, philosophical observation, these two are behind no one. But I challenge anybody to show me in either writer a passage which has the almost elemental emotional force of certain scenes in "Esmond," "A Tale of Two Cities," "Richard Feverel," "Anna Karénina."

So much do these two great women—the Georges—possess, so near do they come to the greatest men, that it seems quite natural to say there is no difference. Yet they do stop short; there is a lack, not in knowledge of life nor of books; it is something inherent, essential, something that makes itself felt even in the comparatively weak or stupid man; it is virility, the dynamo of the emotions, which gives to brains, as it gives to muscles, a quality such as no femininity can infuse. George Eliot, undoubtedly the peer of men in everything but this, must step down when the question is of emotion. I could name a dozen writers, men of the second, yes, and third rank, who out-rival her on this score.

"Middlemarch," one of the few greatest novels, lacks a really great scene. The most powerful portion of the Bulstrode episode is not where the pious criminal is confronted by his accusers, as it might so readily have been; it is rather to be found in those long analytical pages where we are wonderfully led through the labyrinth of Bulstrode's mind. In her diary, George Eliot tells how she "brought Dorothea and Rosamond together under great excitement;" and in reading of the meeting we feel an intense interest, but somehow we do not experience the author's degree of excitement. A certain amount of dynamic force must have been hers to produce the scene, which is a strong and beautiful one; but there was enough only for herself, not enough to "carry away" her readers.

It is the same with all her other books. They are powerful, but their chief power is not emotional. Her wit and wisdom and humanity are unquestioned; she stimulates us delightfully; she enchains, absorbs us; nor is her hold ephemeral; but she is incapable of that soul carrying rush, that culminating crescendo of emotional force, which makes largely the overwhelming effect of Browning's poetry, of Macaulay's and Ruskin's prose, of Wagner's operas.

Leaving art for a moment, let us consider life. How is it with love, the greatest of all emotional manifestations? Here surely woman is pre-eminent. Can she not love more and love longer than man? Is she not the very symbol of constancy? Yes, she is, and rightly. In constancy to the actual being whom she loves no man can excel her. Yet I claim that her constancy does not arise from emotional superiority, but rather from a lesser faculty of ideality, a high degree of which faculty is necessary in the production of great artistic works, and especially of great music.

The maiden has her ideal as well as the youth, but she does not hold to it so firmly; she is ready to cast it aside for the first real man who, for one reason or another, strongly strikes her fancy. Nothing is more common than to hear from the lips of a young *fiancée*: "I never dreamed of caring for this sort of man; my ideal was something quite different." Nevertheless she gladly takes him as she finds him; sees him as he is, in all his divergences from that loved ideal, and loves him in spite of those divergences—nay, loves him the more tenderly on their very account, since a woman's truest love is always strangely mingled with pity.

The youth, on the contrary, will never admit that his sweetheart is not the woman of his dream, whom he had "never hoped to find." He has found her, and his love is assuredly no less ardent than hers. It is, indeed, often a far more spiritualized—that is, idealized—thing than hers; he loves the veiled being for what he desires and believes her to be. He demands that his wife shall be an angel; she is content that her husband shall be a man. But just because he demands so much he is the more liable to disappointment; while she, having from the first steadfastly forced herself to see and acknowledge the actual being—her lover—has less to lose. Her ideal, feebly held, she relinquished long ago; the real man, at least, remains to her unchanged. And so it comes that the man is frequently charged with inconstancy as with a crime, when it is but the inevitable result of his strong tendency to idealization; which tendency, it goes without saying, results from his superior faculty of imagination.

And now some will be smelling out another heresy, a heresy both heinous and absurd. What, then! is wretched woman, already deprived of her traditional emotional precedence, to be robbed also of her darling imaginative faculties? No, not entirely, for as before said, she is *homo*. Yet do I feel compelled to insist upon the inferiority in her of these same faculties. Here, again, certain weaknesses of her nervous organization get the credit of high mental manifestations; while the sternly practical and material aspect of a man's life often makes us forget that for success in large enterprises, even of the most prosaic nature, imagination is required no less than judgment, caution, and their kindred traits. Far more is it needed in the great business of the world than in the household. Imagination is "the great spring of human activity, the principal source of human improvement."

It has its grades, or differing qualities; the star of commerce differeth from the star of poesy. It varies in women as in men; but, quality apart, it appears at its highest in the most powerful organizations, and does any one question that such are generally found in men? If women fail when they come to pit themselves against men in the great businesses, I believe it will be more on account of a lack in this spiritual quality of imagination than in the more practical requirements. And if this be so, it is a sufficient reason why there has not been nor ever can be a female Homer or Dante; it is a more than sufficient reason why there has not been nor ever can be a female Beethoven or Wagner.

But there is yet another and, I think, a more conclusive reason why the themes and harmonies of Tristan and of the Ninth symphony will probably never be matched in the compositions of any woman. The possession of the musical idea (which term, it will by this time be well understood, here means not the mere ability to make a tune, or even to write good harmony, but the capacity for conceiving and expressing the greatest of musical thoughts—such thoughts as we name immortal) presupposes more than the most tremendous active emotional force and high qualities of the imagination, which force and which qualities some women are found to have to a considerable degree. In order to awaken those "unheard melodies" that play through the soul in wondrous answer to the heard melodies of the masters, something else is essential. The imagination must be able to soar to the region of abstract emotion, for there has music its highest dwelling place; and not alone to soar thither, like a strayed bird that can but flutter and perish in the lofty, thin atmosphere, but to rise confidently, and to rest there untried, as in an assured abode, where lungs and wings have fuller, freer play, and where songs are more spontaneous and sweet.

Now, woman is not at home in the abstract. The region has undoubted attractions for her—from a distance—and sometimes she is led to visit it; but its vast, vague loneliness and chilly uncertainty drive her back. She is like a cat in a strange garret, or a child in the dark; or rather, to change the figure, she is like an unaccustomed swimmer who, stepping farther and farther out through the breakers, is suddenly horror-struck at finding nothing but water beneath him,

and stretches out his feet wildly for the comfortable ocean bed. So woman ventures timidly, oftentimes boldly into the shoreless deeps of the abstract. For a while she may disport herself prettily there—in the shallows, so to speak; but she is never quite happy nor at ease unless the terra firma of the concrete be at least within reach. This makes her the unquestioning devotee in religion that she has always been; it causes her to hold on to the material portions of the creeds; more than man does she cling to the actual resurrection of the body; it is difficult for her to divest heaven of its gates, streets and harps. In discussions upon abstruse matters she asks always for definite and familiar illustrations; in argument—if she can argue at all—she tends to bring everything home to her own personal experience or to the experience of those whom she knows.

This aptitude of hers for dealing with the concrete makes her a good housekeeper and manager of a family; it helps her admirably for working in organizations for benevolence or for mutual improvement; by it she may, even without great ideality, paint famous if not great pictures, as Rosa Bonheur has done; especially does it fit her for producing works of fiction, which first of all must deal with the concrete life of everyday beings. Nor does it keep her from being a poet, in which department of art she has done some charming and noble work, her best being of the lyric order. Short poems of her own feelings, sometimes narrative or descriptive poems,—the dramatic and epic in their highest forms being seemingly beyond her. And so, while her strong tendency toward the concrete has made it easy for her successfully to set to music simple words, such as express definite incidents or individual experiences, her instinctive shrinking from the abstract has kept her from interpreting, as in the composition of great operas, life and passion in their broad, universal aspects, and from producing great symphonies in which, in the transcendental realm of harmony, life and passion have their very essence. Such an art does not suit woman's spiritual conformation. It is too vague and formless for her; she cannot picture the hole after the pile of sand has been taken away. Moreover—I say it at the risk of abuse—I do verily believe that she is at all times more interested in the pile of sand than she is in the hole. At its best a hole is but an empty place, the mere contemplation of which makes one feel friendless and homeless; while without the sand it is nothing less than the spectre of infinity!

The fact of this repulsion from the abstract felt by woman (evidences of which repulsion are met with in those most gifted in imagination and emotional force) makes it appear highly probable that, unless her nature be changed—which Heaven forbid!—she will not in any future age excel in the art of musical composition, an art which, to quote Schopenhauer once more, "never expresses phenomena, but solely the inner being, the essence of phenomena, the will;" which, therefore, "expresses not this or that single or particular joy, this or that sorrow, this or that pain or horror, or exultation or hilarity or repose of mind itself, but, as it were in abstracto, the essentials of these without their concomitants, and hence without their motives."—Edith Brower, in "Atlantic Monthly."

An English Opinion of Wagner.—It is as difficult to get at the true condition of Wagnerism as it is to ascertain the financial stability of some of the monster building societies. Now and again one of these goes crash, and its name disappears from the list of the Registrar's friendly societies. It is to be hoped that this fate is not in store for Wagnerism, but from a letter which it is stated that Mrs. Wagner has recently put forth it seems that the Wagner performances this year at Bayreuth are to be the last, or at any rate the last for some years to come. No reason is assigned for this decision, and we venture to guess that the reason is much the same as happens elsewhere where Wagner's music is given, viz., that though it has been written about, pamphleteered and argued over ad nauseam, the public does not particularly care about it, and the devotees will not pay to go and hear it. Has the time arrived when the Wagner cult is beginning to decay? There is a journal devoted to the Master, a society called after him, endless books written about his sayings, doings and dealing at interminable length with his music, and yet, despite the fact that music is a practicable and not a mere academic art, very little of Wagner's music is heard in the concert room, still less in the opera house. If with the final performances which Dr. Richter is to conduct Wagnerism is to disappear from its special home in Bavaria, we shall all be sorry. His various types of opera remind one of a popular little book, "What to Eat, Drink and Avoid." There is a wonderful difference between "Rienzi" and "Parsifal;" if the form of the one as a consistent exposition of the music drama be correct, it follows the other must be on the wrong lines. The point to determine is which is right? If Wagner's operas are no longer to be given in Bayreuth there is a danger of the neglect being exhibited elsewhere. The music world without Wagner would be like—no! we cannot imagine what it would be like. The Wagner Society should beat up more recruits, the cult must not be allowed to decline; the presentation of his music should be aimed at rather than mere talking about it.—"Musical Times."



European Headquarters of THE MUSICAL COURIER,
BERLIN W., Linkstrasse 17, March 20, 1894.

SPRING is fast approaching and with it the closing of the season. Though meteorologically we have had a rather tame winter, musically it was a somewhat severe one and therefore the first leaflets which announce the last concerts are gladly welcomed by the weary scribe. Last week, however, though in quality and importance concerts were on the wane, in number they had as yet lost nothing. I still had two or more to select from for each evening.

On Tuesday night of last week I heard the second piano recital of the series of three which the Paris pianist, Marie Roger-Miclos, gave at the Saal Bechstein on the evenings of the 6th, 13th and 16th inst. This lady has a remarkably great reputation in her own native land, where she is numbered among the first, while here she proved herself only a very medium grade pianist. The reason why this poor prophet should be valued so highly at home does not seem easy to understand, unless indeed the French, as has been said before, are not very good judges of piano playing, or that those who are judges among them are influenced somewhat unduly by the eye instead of the ear.

While the latter is oftentimes sorely offended by Mme. Roger-Miclos' awfully bad pedalling and her absolute disregard of correct basses, she offers to the eye a pair of beautiful arms to the fullest extension and such other charms of considerable amplitude which American ladies sometimes would display at the opera (but only there in their boxes) if they did possess them. The Berlin critics could not be caught that way, however, and the French lady caught it instead. She deserved all that was said of her and more, for, aside from a pretty reliable finger technique, she has little to commend her as a pianist. The worst treated, musically, was the Schumann "Carnaval," and I assure you that in the final Davidsbündler march her left hand came thumping down on more false notes than Rubinstein ever pounded out in a whole week of accidents.

Interesting to me as a novelty was a fantasia by Benjamin Godard. It consists of a ballad in E flat, interrupted by a clever intermezzo, a charming little scherzo in G minor and a dashing finale, all of which, if better played, would have been of excellent effect.

At the third recital Mme. Roger-Miclos was to perform the Beethoven A flat sonata, op. 110, but, as you will see below, other duties took me elsewhere, for which, on the whole, I am not sorry.

The same Schumann "Carnaval," which I loathed so much on Tuesday night, was served up to me again on Wednesday night, but this time in far more digestible style. Miss Kaethe Huettig, pupil of Professor Klindworth, of whom I spoke at length in my last week's budget, was the performer and in a piano recital of her own. She is a refined and delightful pianist, and with a little more experience will soon reach the top of the ladder. I stayed at Bechstein Hall long enough to hear her play also the Chopin B flat minor sonata, which she gave in a pathetic and sympathetic reading, and then left for the Singakademie where Anton Sistermans, the Dutch baritone, now a resident of Frankfort-on-the-Main, was holding forth with Schubert's song cycle of "Die schöne Müllerin." Sistermans is an exemplary, good singer and his voice a full, round, agreeable baritone. Like most of Stockhausen's

pupils, he has learned the art of musical delivery and artistic phrasing, and in this respect as well as in point of feeling and expression the cycle was a pleasure to listen to. "Thraenenregen" and "Mit dem grünen Lautenband" were gems of tenderness; "Mein!" a model of sincere enthusiasm, and "Der Jäger" in point of vocal technique was admirable. I take these few as examples, but indeed the entire cycle was splendidly sung, and the large audience seemed likewise of this opinion, for they applauded most enthusiastically.

Mr. Carl Friedberg, of Frankfort, was the very satisfactory accompanist of the occasion.

The first half of my Thursday evening was given over to a pretty young lady from Chicago, whose name is Minnie Cortese. She came to Berlin by way of Vienna, where she took vocal lessons, and evidently to some advantage. Miss Cortese, who has a darkly colored mezzo soprano voice, sings well; but her delivery, after the manner of a good many American young ladies, is a trifle affected. She sang some old canzone by Händel and Hasse and *Lieder* by Brahms, Franz and Schumann, as well as a ballad, "Love's Sorrow," by Harry Rowe Shelley, and a Spanish song by Delibes. The latter works I could not stay to hear, but in the former I could join most heartily in the applause which numerous and evidently personal friends were bestowing upon her. These self same friends in all probability had also provided floral offerings of a profuseness and costliness which are not *en vogue* in Berlin, even in the case of artists of renown, let alone at a debut of a young woman hitherto entirely unknown to fame.

Hugo Dechert, first violoncellist of the Royal Opera House, was the instrumental soloist of the evening, and displayed his well-known excellent qualities of tone, technique, fine bowing and clean intonation in a romance by Heinrich Hofmann, Davidoff's "Am Springbrunnen," an andante by Romberg and a gavot by Fitzenhagen.

The same evening Miss Anna Bromberg, of Aix-la-Chapelle, gave a concert at the hall of the Association of Young Merchants. My young countrywoman, who is the daughter of the retired cantor of the synagogue of my native city, comes by her talents naturally. She has a good dramatic soprano voice of some strength in the upper register, and she sings with taste and musical expression, albeit with a somewhat superabundant pretentiousness. Her numbers were the recitative and prayer of "Penelope," from Max Bruch's "Odysseus," and *Lieder* by Franz, Jensen, Rubinstein, Schumann, Brahms and Otto Schmidt, to which an encore was added after considerable applause at the close of the concert.

A Miss Kaethe Bocks, still in her teens, murdered the Rubinstein F minor barcarolle, Schubert's impromptu in A flat, and the Chopin posthumous E minor waltz on the piano, and ought to be restricted from so doing again. The other assistant, Mr. Alexander Recht, violinist, performed Hubay's Csarda, Scene No. 6, with much verve and some other good qualities, and so worked upon the sympathies of the audience that they insisted upon a *da capo* rendition which was granted.

What this audience itself consisted of I am somewhat reluctant to state, but my general impression and belief is to the effect that it would have roused the first symptoms of the disease known as "antisemitism" even among the most mild mannered and best tempered gathering of Quakers.

Eugen Gura, the Nestor *Lieder* and ballad singer of Germany, and deservedly one of the most popular of artists, gave the first of three vocal recitals at the Philharmonie on Friday night. Although now a veteran of sixty, the famous and apparently ever young baritone was still admirable and so great is his science in handling his vocal organ, that, despite the fact that he was evidently laboring under a severe indisposition, he still pulled through a long and trying program without a single mishap, and his voice could be distinctly heard and every word of the text plainly understood in the vast hall, which was nearly sold out on this occasion.

What makes Gura's singing so palatable, however, is, like in the case of Henschel, not so much his voice but his marvelous art of interpretation, especially his declamation.

Also, like Henschel, he makes a specialty of that great musical fountain of lyrics, the Loewe ballads, many of which, and perhaps some of the most beautiful, are still unknown to the American concert public. They take an artist of the Henschel-Gura type for a perfect delineation, and in many ways I prefer Gura to Henschel, who is more stilted and has less voice and not so agreeable a voice as Gura still possesses.

The program was admirably selected, and so interested me that I stayed from the beginning to the end, thus missing a Brahms' evening, which the pianist, Josef Weiss, with the assistance of Miss Julia Mueller Hartung, of Weimar, gave at the Singakademie at the same time, and part of which, especially the six new pieces, op. 118, I had intended to hear. However, as I said before, Gura completely took me prisoner, and especially the second half of the program, which contained some novelties which I had never heard before.

The first portion was devoted to Schubert's "Nachtstücke" and some of the Schumann op. 35 and 36 *Lieder*, of which the one "To the Drinking Cup of a Departed Friend" and the "Silent Tears" were especially attractive. Then came two novelties in the shape of two ballads by Felix Draeseke, of Dresden. The first is a setting of Heine's pathetic "Ritter Olaf," and the second one of Hermann Lingg's transcendental "Pausanias." If you read this latter poem you will think it almost impossible for musical treatment, and yet Draeseke has so fittingly and so tenderly clothed it in music, and in lyric music at that, that my admiration for him grew considerably. It is wonderful how he, without exactly being really melodic, is able to translate into music the various and most conflicting moods in Heine's as well as Lingg's poem. He hits the *Stimmung* to perfection. Much more labored was Martin Plueddemann's setting of Bartsch's ballad, "Loewe's Heart." In the poem the historical fact is narrated that the heart of Carl Loewe embalmed and in a little golden box, is safely immured in the organ of St. Jacob's Church at Stettin. Germany's genial ballad composer, the creator of the German ballad style (born 1796), died at Kiel in 1869. For forty-six years he had been musikdirector, cantor and organist at the church in the organ of which he wanted his heart buried; and his heart's wish was complied with. Only a German could ever cherish such a wish, only a German could put it into verse and only a German could ever think of composing this text. Plueddemann's music, though, as I said, somewhat labored, is by no means uninteresting.

The Loewe ballads which Mr. Gura sang on this occasion were "Great Grandfather's Company," words by Vogl, the setting to "Watchman Lynceus at the Feet of Helen of Troy" (words from Goethe's "Faust" Part II), Uhland's ballad, "Harald," which was most enthusiastically redemanded, the Ukraia ballad, "On the Lookout," poem by Mizkiewitsch, and the setting to Goethe's ballad, "The Magician's Apprentice," which last named composition was originally an improvisation by Loewe, who was his own vocal as well as instrumental interpreter.

Gura held out superbly to the end, and even gratified the public's clamoring for a repetition of the difficult "Harald" ballad, but at the close of the trying program he seemed utterly exhausted, and to a demand for more, he could not possibly respond. The public, however, did not seem to get tired of recalling the favorite artist time and time again.

I cannot close this criticism without mentioning the fact that the piano accompaniments of Prof. Heinrich Schwartz, of Frankfort-on-the-Main, were the most artistic, satisfactory and perfect that I have heard for a long, long while. The accompaniment to the "Harald" was exquisite, and showed a master's mind and execution. It was a well deserved tribute that Mr. Gura took his accompanist with him before the public when he was recalled the second time.

The second *Lieder und Balladen Abend* will take place Thursday night of this week, and I shall not fail to attend.

Saturday noon I listened to an organ recital given at the Johannisstrasse Synagogue by Mr. John Hermann Loud, of Weymouth, Mass. This young artist is the bearer of a letter of introduction from my Boston confrère, Warren Davenport,

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and before coming to Berlin was a pupil of Henry M. Dunham, of the New England Conservatory of Music at Boston on the organ and of Stephen A. Emory, likewise of the Hub, in harmony. You see he had a good advance training which at the time allowed him to be organist in one of the suburbs of Boston. For two years Mr. Loud has now been in Berlin and has made a specialty of studying the organ with Franz Grönicke and composition with Prof. H. Urban. Before leaving for Paris and London where Mr. Loud intends to continue his studies he gave the aforementioned organ recital in which he demonstrated that he is soon approaching mastery over his chosen difficult instrument, and that he has made a specialty of playing Bach. Of this master's works he performed on this occasion the grand prelude in C minor, the great A minor prelude and fugue, an organ chorale "Wenn wir in höchsten Nothen," and the tremendous toccata and fugue in D minor, also the first two movements from Merkel's D minor organ sonata. Mr. Loud has a wonderful command of the pedals, and his manual technic is hardly less commendable, while his registration shows taste and cleverness. If the organ itself had done a little less ciphering and had otherwise been in better mechanical condition Mr. Loud's performances would have been well nigh perfect. These defects of course are no fault of his and should not have detracted from his playing, which, as it was, gives fair promise that he will one of these days become one of the best of the United States many good organists.

Miss Agnes Hermann, "opera singer," sang Mendelssohn's "O, rest in the Lord," probably more for the purpose of giving Mr. Loud a chance to show his skill in accompanying on the organ than for the sake of the pleasure her vocal performance might otherwise have given.

Saturday evening brought a joint concert of Anna Mosebach and Arthur Speed at Bechstein Hall. The lady is a dramatic soprano singer, with rather ample vocal means, but whose training does not seem to have been carried out as yet to its fullest extent, and who, besides, has the damaging habit of sometimes varying in pitch with the accompaniment. Thus the high B in the "Abscheulicher" aria from Beethoven's "Fidelio" became in reality *abscheulich* by being a trifle over a quarter of a tone below the pitch of the piano. This was not the fault of the instrument. Besides the Beethoven aria, Miss Mosebach sang some *Lieder* by Liszt, Hugo Wolf, Brahms and Schubert, which I could not hear as I had to attend another affair.

Arthur Speed played Schumann's "Nachtstücke" in D flat and F, op. 23, and the D minor romanza, op. 32, and was speedily recognized as a pianist of little or no consequence. His technic is rather defective, and if he had any musical intentions he succeeded in hiding them most carefully under the loud pedal of the piano, which made a very indigestible mince pie of the Schumann harmonies.

From this rather unsatisfactory concert I hurried to a "dramatic and musical entertainment," which was given by members of the American colony for the purpose of raising a fund for the aid of needy Americans in Berlin. A similar fund is already in existence in Paris and London, and as the American colony here bids fair to run up in numbers to that living at the other two capitals, it seemed a capital idea to try and raise a similar capital. A good foundation was laid last Saturday night, when the gymnasium hall of the educational institute of Miss Albertine Prox, which was gratuitously offered for the purpose, was crowded to suffocation by a number of more or less prominent Americans, among whom of course was nearly the entire legation. Secretary Jackson, the handsome and representative man of the legation, however, was absent, as he is on a trip to Paris with his wife. He sent his check for 100 marks instead.

The bill of lading opened with a performance of Howell's farce, "The Unexpected Guests," of which I heard only enough not to understand it. I saw, however, that Mr. Willard as "Willis Campbell" and Miss Willard as "Amy Campbell, his wife," as well as the Misses Boise, Dr. Cleves-Symmes, Mr. Plather, Miss Gordon, Mr. Linton, Miss Solly, Mr. Porter and Mr. Brockway were all acting

for all they were worth, which in the interest of charity was worth a good deal. The final scene and development was so good that the curtain was loth to go down or rather close sideways upon it, and finally had to be coaxed to do it. The *mise-en-scène* under the stage management and promptership of Mr. O. B. Brise, was elegant.

Next came some violin and piano music furnished by Franz Fink and Howard Brockway. A berceuse in D minor by Franz Neruda, and a mazurka in D by Konstanti Porski, brought honors to Fink, the violinist, and then the great G minor sonata, for violin and piano, of which I have written to you before, brought down the house and multitudinous laurels upon young Brockway, the composer and pianist. New to me was the clever intermezzo in G, which is interspersed in the beautiful slow movement in E flat, and which was an afterthought, the original intermezzo not having pleased the composer or his friends. The sonata is now published here with Schlesinger (Rudolf Lienau).

Jacobsohn's musical farce "Singvoegelchen," under the direction of Mrs. Dr. Hempel, was delightfully given in German and closed the proceedings. The cast was as follows:

Nettchen.....Miss ———
Friedel, her cousin.....Mr. Peters
Lord Mickleby.....Herr Medenwald
Box, his servant.....Mr. James Maltman

The principal attraction was of course Miss ———, who, lately a pupil of Lilli Lehmann, sang and acted alike beautifully and whose voice since last you heard it at one of the New York Arion concerts, has developed most astonishingly. I am of course itching to give you her name, but the following letter received early Sunday morning forces me to guard the *incognito*:

MY DEAR MR. FLOERSHEIM—I saw your smiling face among the people and was sorry you were there. Don't you write one word to anyone or speak of me in this thing. As a private affair I went into it for Frau Dr. Hempel's sake, my German teacher; it is my first experience as an actress! I know you will be kind enough not to mention my name in it, as that is not for the public in this case.

SATURDAY NIGHT.

Yours sincerely,

You see, under the circumstances, I cannot give you the name, but I will let you guess at it and make you still more curious by telling you that her first name is like that fruit which looks like green prunes, but tastes entirely differently.

I came near forgetting to say that the program contained a footnote offering thanks to Agent Oscar Agthe "for the Steinway piano loaned for the entertainment."

The tenth and last of the series of Bülow Philharmonic concerts took place at the Philharmonie last night and for once again that spacious and beautiful concert hall was completely sold out.

The special attraction was the performance of Beethoven's Ninth symphony, which corner stone work seems forever to be destined to be the grand closing number of each important cycle of orchestral concerts here. Thus it will likewise be performed at next Saturday night's last concert this season of the Royal Orchestra under Weingartner.

Last night's performance under Richard Strauss was on the whole a very interesting one. The young Weimar court conductor interpreted Beethoven's *chef d'œuvre* for the first time in his life, and a little excitement on his part seemed therefore but natural. It became technically manifest, however, only in an occasional slight flurry and a few wrong beats, while conceptionally Strauss had evidently a long fixed ideal in his mind, to which he adhered steadfastly, and which on the whole, though it differed widely from Bülow's interpretation, was a very noble and dignified one. The first movement above all was taken at a somewhat slower tempo than is customary, without, however, lagging in the least, and in the adagio the non-subdividing of the slow, long beat was rather unusual. The scherzo was the best performed movement, while the last movement, with the most valuable assistance of the well trained Philharmonic chorus, with whom the Ninth symphony has become a standard work, was as finely given as this unsingable finale can be produced. The soloists—Mrs. Marie Schmidt-Koehne, Miss Anna Stephan, Nicolaus Rothmühl and Court Singer Franz Schwarz, from Weimar—were effective, more especially the two gentlemen.

Richard Strauss, who seems to be the coming conductor, and who may, and probably will conduct these concerts next season was loudly applauded after each movement, and many times recalled at the close of the symphony.

The concert was opened with Liszt's best symphonic poem "Les Préludes," in which, however, the orchestra was not at its very best, which moreover Strauss took much too slowly throughout and read it in much too detached style to produce the best effect possible.

As instrumental soloist Miss Clotilde Kleeberg made her appearance with orchestra in the Schumann concerto. It was rather a lovely, but entirely a miniature performance. The hall, the work and the surroundings did not exactly suit this young lady, who is more at home in smaller works and concert rooms. She played portions very prettily and others very tenderly and poetically, but *der grosse Zug* was wanting, and wherever she tried to exert it it was done by the left hand at the expense of the right. Miss Kleeberg is a charming player, but not a grand one, and although she was exceedingly well received by the public it cannot truthfully be stated that she scored an artistic success.

The dates for next season's Bülow Philharmonic concerts are announced by the Hermann Wolff concert direction as follows: October 15 and 29, November 12 and 26 and December 10, 1894; January 14 and 28, February 11 and 25 and March 11, 1895. This settles all the rumors about the eventual discontinuance of these attractive concerts. No announcement as to the conductorship is as yet made, but, as I said above, it is more than probable that Richard Strauss will be the first definite successor to the late Hans von Bülow.

Yesterday I dined at Pierson's with Pauline l'Allemand, the excellent artist whom you may remember in "Lakmé," "Taming of the Shrew," "Nero" and other interesting operas produced some years ago by the defunct National Opera Company. Mrs. l'Allemand has lost none of her former vivacity, amiability and general charmness. She scored a success in Germany lately, in many cities in which she appeared "as guest."

Carl Paez, the Berlin publisher, sends me a full score of the newly published violin concerto in D minor of Musik-director Fritz Kauffmann, of Magdeburg. This interesting work was performed here last season under the composer's direction by Felix Berber, when its many and great beauties were commented upon in these columns. Good new violin concertos are very scarce, and so I doubt not that Mr. Kauffmann's will find many takers.

A concert by Sarasate had been announced here for April 2, but is now cancelled. No reasons given.

Max Alvary, the pet tenor of all New York young ladies, met with a painful, but happily not a serious accident at Mannheim a few days ago. During a rehearsal of "Siegfried" he fell through an open stage trap and sprained his right ankle. He is laid up for a few days, but arnica and rest will soon mend matters.

Among my callers last week were Dr. Bogumil Zepler, the composer; Mrs. Anna von Meyerinck, the New York soprano and vocal teacher, and Miss Minnie Dilthey, likewise a soprano from New York. The latter young lady is a member of the Posen Opera House personnel, and is re-engaged for next season. Now, however, she is on her way to Goettingen, where she is to fulfill a four weeks' engagement as "guest."

O. F.

[The letter which was to have preceded this is now on board the Ems, which steamer, as our readers are well aware, is at the port of Fayal, Azores. The belated mail is expected here about the 20th inst.—Eds. MUSICAL COURIER.]

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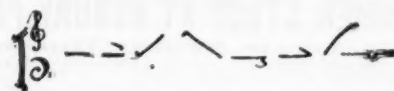
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MISS MAY FLORENCE SMITH.



SOME PARIS ORGANISTS—LIVING AND DEAD.

AMERICAN TOURIST: "I don't mind the price at all, if the house is all right."

PARIS ARTIST: "Why, no; the house is not all right, it is quite damp; that is why I am selling it."

LEST something may happen before I can give all the Paris organists their due in detail, I shall here run over a few of the names that are identified with organ work and not already mentioned.

Boarding school misses who have been enamored of "The Shepherd's Little Bell" do not all know that the full name of the composer was Louis Jacques Alfred Lefébure Wély. Born in Paris in 1817, he died in 1870. He studied under Adam Barton and Halévy in the Conservatoire, took the prizes for piano and organ, and succeeded his father at St. Roche. He afterward became organist at La Madeleine, where M. Th. Dubois now is, and later at St. Sulpice, where he preceded M. Widor. He was chevalier of the Legion of Honor and a knight of the Order of Charles III. of Spain. He was one of those *rara aves* in music who succeed in being brilliant and showy and yet truly artistic. His improvisation was marvelous. Six grand offertories are among the heaviest of his organ works.

César Auguste Jean Franck was Widor's predecessor as professor of organ in the Conservatoire, and preceded Gabriel Pierné as organist of St. Clotilde. Born at Liège, Belgium, in 1822, he was educated under Benoist, Leborne, and Zimmermann. Of the strictly severe school, he was called the J. S. Bach of France, while Wély was regarded as her Auber. Genuine and sound as a musician, his works are too thoroughly classical to be wholly popular, yet many of them possess wonderful beauty. He was also a Knight of the Legion of Honor and died in 1890.

Charles Alexis Chauvet was born in 1837 and died when but thirty-four. He preceded Guilmant at La Trinité. An advanced musical thinker and writer of great worth, he was much loved and respected, and would no doubt have been a remarkable figure in organ loft history had he lived. As it was he was one of the foremost to initiate the new movement in organ art now in such a flourishing condition.

Gounod was organist and maître de chapelle of Les Missions Etrangères. Born in 1818, he studied under Halévy, Reiche and others at the Conservatoire, where he gained both the Prix de Rome and the Grand Prix. His principal organ works are "Berceuse," "L'Ange Gardien," "Hymn à St. Cecile" and "Nazareth." He, too, was Knight of the Legion of Honor.

Leo Délibes studied in the Conservatoire under Bazin, Benoist and others. He was organist first at St. Pierre de Chaillot, and later at St. Jean St. François, and was professor of composition in the Conservatoire. He was member of the Institute and of the Legion of Honor. Born in 1836, he died in 1890.

François Benoist was born at Nantes. A pupil also of

the Conservatoire, he was organist of the Chapel Royal and professor of organ. He was chiefly remarkable as a teacher. Among his pupils are Lefébure Wély, Chauvet, Batiste, Salomé, Dubois, Vilbac, Bizet, Bazin. Two andantes and two "Marches Religieuses" are popular among his writings.

Antoine Edouard Batiste was born in 1820, became a page in the Chapel of Charles X. and died in 1876. He gained some nine prizes in the Conservatoire under Halévy, Benoist, Bienaimé and Leborne, and also the second Grand Prix de Rome. He was professor of singing in the Conservatoire, and was organist at St. Nicholas des Champs and at St. Eustache, where M. Henri Dallier now is, where he played for twenty years. He was regarded as one of the best of brilliant writers. His works are voluminous. Chromatic and arpeggio passages for the right hand play an important part in his compositions.

Alexandre Boëly wrote largely for the organ. He was considered a standard representative of earlier times by the now mature set. Born at Versailles, he died in Paris in 1858.

Among the living Paris organists, although not actively engaged as an organist nor indeed ever assuming a very important place in that field, Camille Saint-Saëns must nevertheless be counted in as one. He had taken two prizes for organ work when but sixteen years of age, and two years later became organist at Saint Merri, and was after for twenty years organist at La Madeleine, the predecessor of M. Th. Dubois. This fact has been his proudest organ loft achievement, I believe. Indeed, you remember in speaking of the matter himself he said: "I do not play the organ at all well," and he counts it such a wonder that Gounod chose him to open the lovely instrument in his (Gounod's) home. It seems strange that with such extensive writing he has done so little sacred work. Three rhapsodies, "Sur des Cantiques Breton," a "Fantasie," a "Bénédictio Nuptiale," an "Elevation," the "Hymn to St. Cecilia," a "Prayer," arranged by Permann, a final chorus by Gigout, the "Christmas Oratorio," a prelude from "The Deluge," by Guilmant, and the "March of the Synod" from "Henry VIII.," are some sacred works best known.

Gabriel Urbain Fauré, the talented maître de chapelle with M. Dubois at La Madeleine, did not write "Les Rameaux." He studied under Saint-Saëns, Niedermeyer and Clement Laret, became organist first at Sauveur Rennes, later assistant organist at St. Sulpice, still later organist of St. Honoré, Paris. Much of his music is sung here in Paris, and he has been named with others as successor to Gounod in the Académie.

Baron F. de la Tombelle is a unique and interesting member of the organ gallery in Paris. A wealthy amateur of remarkable organ genius, with unusual powers of imagination; without being eccentric in his methods, he is always startling and effective. A pupil of Guilmant and Dubois, he plays in many of the churches without being engaged in any and is a prime favorite in all musical circles. More about this interesting man later.

Clement Loret plays at St. Louis d'Autin and is one of the professors at the "Ecole de Musique Religieuse." He has published much through a house with which his family is connected, is Officier de l'Académie and Gigout Boëllman, Fauré and MacMaster are among his pupils.

This Leon Boëllman is a young man of much personality and talent, who, besides being organist at St. Vincent de Paul, is accompanist for the Harcourt recitals and is intimately associated with Gigout's work. Already a noticeable composer, his volume of twelve pieces for the organ, a transcription of the "March of the Synod" in "Henry VIII." (Saint-Saëns) and "Noël" are well known.

Théodore César Salomé, organist of the *orgue d'accompagnement* at La Trinité, is frequently called to play

grand orgue in that church in the absence of the enterprising Guilmant. Pleasing and delicate, his improvisations are followed with rapt attention. His compositions are as well known in America as in Paris, and his modest, unpretentious, but worthwhile character has gained for him the lasting love of the people here. In 1861, when Dubois took first Grand Prix de Rome, Salomé took the second. Bazin, Benoist and Ambroise Thomas were his teachers. Among his works are two volumes containing ten valuable pieces; among them the popular "Cantilène" and "Grand Choeur," a sonata in C minor, an offertory in D flat, and three exquisite canons, of which he is justly proud. A clever pianist, composer of piano, vocal and instrumental chamber and symphonic; he is officier de l'Académie, and professor of singing at one of the schools here.

Louis Niedermeyer has played an important part as organist here, but whether alive or dead at present I do not happen to know. You all possibly do. Born in Switzerland, he was founder of the now famous "Ecole de Musique Religieuse," an institution, I fancy, of the nature of that with which your Rev. Graf is associated in New York. A friend of Rossini, he was writer and teacher as well.

There is not an organist in Paris who would make out a list of the artists in the organ loft vineyard and leave out of it one whom they consider as second to none in the purely artistic sense, M. Aristide Cavaillé-Coll. Descendant of generations of organ builders, to this extraordinary being have been given endowments rare as they are valuable, and to him more than any other one artist are we of all countries indebted for the enormous strides made in organ composition, execution and tendency of the past half century. Were he an American manufacture Cavaillé-Coll would be many times a millionaire. Being a French artist he is a comparatively poor man after his eighty-three years of unrelenting devotion to organ art. French churches are most of them frightfully poor. No one but a musical artist can believe the call on the musical conscience which compels artistic completion, all at personal sacrifice. The expense of such work as this man puts into his labors is many times more than he receives equivalent for, and the consequence is inevitable. In his studio-like office, Avenue du Maine—and by the way No. 13—he may be found any day, and to the simplest individual who shows an interest in music he will give his undivided attention, spending hours showing small morsels of wood and metal, testing tubes, illustrating theories on his pretty models, himself absolutely absorbed in the production of musical sounds through that king of instruments, the organ. He is the possessor of twenty medals of honor and is Chevalier de Saint-Sylvestre and de Saint Gregoire le Grand.

Organists here do not change organ benches every May 1. Neither do they get them for the asking. The getting of an organ bench in Paris is an extremely difficult matter; for the young almost an impossibility, but an honor and an advantage worth everything to the possessor. Even the leading organists are almost powerless in securing positions for pupils. I know of most wise and strenuous measures being absolutely futile. I know of a teacher, who, engaged to play on some grand occasion at a leading church which is considering a change, had one of his pupils perform the entire service, improvisations and all, without the difference being detected. Yet both of them, merit and power combined, are not sufficient to place a young student in a place of so much prominence. All speak freely of their salaries, so I do not imagine it is any breach of confidence to mention them. There is no danger of its encouraging an immediate rush of American organists to Paris I fancy. I give them in francs, as I am absolutely pained to write such small figures in dollars. Dividing each by five you will approximate the truth. La Madeleine St. Sulpice and La Trinité are the best paid here—3,000 frs. a year each. M. Widor gets but 1,500

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frs. a year for three forenoons a week at the Conservatoire. The organist of the American Church here gets 1,000 frs. a year more than Widor. Of course his duties are much more arduous, his honors less. M. Bordes has but 1,500 a year at St. Gervais, and takes no vacations, poor man, his whole pleasure being his work. M. Pierné pays both blower and substitute out of 2,000 frs. a year. Déshayes has 2,500 frs. a year. M. Dallier, I think, about the same. All the others much less. The best have 20 and 25 frs. a lesson when they teach. As recorded in a recent chapter, they are generous to a fault, both of time and money, and when one of them happens to find an embryo artist he is indefatigable in his interest. He forgets everything except the possibilities of that man's nature, and works like a day laborer for his development and success. They are content if they are not worried and can think.

The Chanteurs de Saint Gervais assisted in the services of that church through the Holy Week, executing the works of the ancient Sixtine Chapel by Palestrina, Vittoria, Clemens non Papa, Felice Anerio, Roland de Lassus, Mateo Asola and Heinrich Schütz.

GOOD PIECES FOR PROGRAMS.

Among the pieces that have created especial interest since last week have been Mendelssohn's trio, op. 49, in D minor, for 'cello, piano and violin. A trio of Beethoven, op. 1, in C minor, for the same combination, and a quintet of Schumann, op. 44, in E flat. Movements in each had many recalls, and the players had a perfect ovation. Also a waltz by Widor, for twelve violoncellos! the class of M. Delart in the Conservatoire. The most lively excitement was created by the running of a long whizzing scale by the twelve difficult instruments without a flaw. Trills, arpeggios and scales were alike executed as by one player. Two of the students were girls. Also "Chanson Arabe" for 'cello, by Godard, the piano accompaniment by the author; a duo de "Philémon et Baucis," of Ch. Gounod (the soprano sung by a countess—by all odds the best singer I have heard in Paris. She was heard again in that incomparable closing trio from "Faust"); "Dans les Bois," by Liszt, and "Marche Turke" des "Ruines d'Athènes," by Beethoven-Rubinstein, were exciting, brilliant and unfamiliar. "Pur Dicesi," by Lotti, is a showy song for a flexible soprano. A most delicious little "Operetta-lette" of a few moments, in which acquaintance, friendship, love and proposal of marriage all take place during one delicious waltz is "Aveuglé par l'Amour," by de Sevry.

ACCOMPANIMENT.

I cannot close without recommending a course taken by a resident teacher of piano here, who makes accompaniment a special feature of her instruction. Once a week she has two members of M. Lamoureux' Concert Company come to her studio and play with her pupils such compositions as will best drill them in ensemble playing. This week the compositions were andante and finale of sonata in B flat by Mendelssohn; first trio of Beethoven; twelve variations of Beethoven on a theme from "Judas Maccabæus," dedicated to the Princesse Sichnowsky, and first trio of Mozart. M. Gorski, violinist, the most intimate friend in Paris of Paderewski, and M. Salmon, pupil of Francomme, one of Lamoureux's first 'cellists, played with as much care and interest as if playing for a prize, while Madame Piquet, close by the side of the piano pupil, revealed to her in expressive pantomime and the low, broken French phrases that say so little and mean so much, the difference between playing and thinking, between looking and listening in playing, taught her to repress here, to yield there and to make her execution not a blind gamble of sound, but a one-third part of a whole, which she must divide in three in her mind while uniting in one beautiful entirety. Such a department should be a feature of every New York pianist's studio, regardless of the trouble or expense of attaching it. Our pupils think altogether too little about the value of accompaniment.

A SCOLDING FOR AN AMERICAN GIRL.

I heard this week a faithful organist give a regular, good sound scolding to a pretty young American elocutionist for whom he was to play an organ background. "It is utterly useless to go on with this unless you make up your mind for many rehearsals!" he said. The girl had evidently trotted in "just to run it over, you know," thinking by much mouthing and glances and sighs, sudden accents, many movements and a pretty dress to cover up all the jars and joys of a wholly unintelligent performance.

"No matter," continued the organist, "no matter how well you do or how perfect is my playing, we must weld our parts together into an artistic symmetry or the effect is ridiculous and unmeaning. We could play our parts separately with more intelligence than badly united. You have not even begun to listen to the music; how can you feel the effect of it on your words. It is a work of time—and for you, I assure you, a considerable time—before anything like assimilation is approached. You must give the time for rehearsals or I cannot think of playing for you!"

The girl acquiesced, and rehearsals are progressing.

FANNIE EDGAR THOMAS.



GLORY, hallelujah! And let the empyrean ring with hallelujahs! For verily the end soon cometh to the church choir trials of the present season; yea, the end is not far off. Nevertheless let us with due patience record the events that still fall under this head, remembering that all things—except a choir position—come to him or her who waits.

Miss Florence A. Mulford, contralto, one of the most beautiful of her sex, will leave the South Street Presbyterian Church, Morristown, N. J., and wend her graceful way to the choir loft of the Munn Avenue Presbyterian Church, East Orange. Miss Mulford is a striking brunette with a rich, deep, powerful, sympathetic voice. She was formerly of Minneapolis, and is a pupil of Miss Katherine W. Evans. Have an eye to her future, for she will be widely known some day in the musical world. It is curious how many fine singers come to us from Minneapolis.

What's the matter with Townsend H. Fellows, the great Albanian baritone? He's all right! After May 1 you will hear him every Sunday in the superb quartet choir of the Bloomingdale Reformed Church, on the Boulevard, where the brilliant orator, Rev. Dr. Madison C. Peters, is drawing crowds by his eloquence and by the manly straightforward way in which he puts things, and where genial Will Taylor and his singers discourse mighty sweet music. Townsend is an accomplished and thoroughly experienced warbler and rightly judges that it is about time for him to become known in Gotham. He enjoys a big reputation in Albany, Troy and the cities of Central and Western New York, and as a vocal teacher has a large and remunerative following at the State Capital. He is a tall, substantial looking young man, with light, rosy complexion and tawny locks. His voice is very beautiful, his style vigorous and admirable, and he will give most of our baritones a hard rub when it comes to fair competition. What more need be said? Go and hear him for yourselves in the balmy month of May!

J. Craig Clark is the new bass in the new edifice of St. Matthew's P. E. Church in West Eighty-fourth street, and he's a dandy. Craig is still a young man, but he has had many years of solid experience in church singing, especially in boy choirs. He knows most of the standard English anthems by heart, and when he doesn't you cannot stick him on reading. When I first knew him, back in 1882, he had a modest second tenor voice like yours truly. Ever since those eventful days at Saratoga his voice has grown steadily deeper and heavier, till it is now a positive basso profundo. Explain it, if you can! I don't believe that drinking the waters did it. He has sung in Calvary Church, St. Chrysostom's Chapel and I don't know how many other places. He is one of the second basses in the Musurgia and is a familiar figure among the audiences that attend Gotham's best musical affairs.

I understand that Walter O. Wilkinson will go from St. Michael's P. E. Church, where he had a boy choir, to the West End Presbyterian Church, where he will direct a chorus of volunteers.

George J. Mager will bid good by to the organ bench at

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the Church of the Ascension, Mount Vernon, N. Y., and journey to St. Ann's P. E. Church, on St. Ann's avenue, near 140th street, Gotham. This is a move in the right direction. Mr. Mager is a pupil of Prof. W. C. Schreiner, John White and S. P. Warren, and has had unusual experience for a young man still in the twenties. He has written considerable religious music for mixed quartet and chorus, and with his unquestioned talent combines plenty of business enterprise and common sense. You'll hear of him yet in one of the big churches on Fifth avenue, for he is moving this year in a distinct southerly direction.

Mrs. Julia Aramenti, solo soprano of the Church of the Disciples of Christ, West Fifty-sixth street, made a deep impression last Sunday morning by her singing of "I will extol Thee." She is a thorough artist, and one of the best ecclesiastical warblers in Gotham.

Miss Nellie Sabin Hyde, the charming contralto who used to sing at the Madison Avenue Presbyterian Church, is just now in Cleveland, Ohio, visiting her sister, Mrs. J. D. Briggs, who is also very musical. The Cleveland "Sun and Voice," under date of March 25, 1894, has this to say of her: "The Fortnightly Musical Club was aroused to unusual enthusiasm by the artistic singing of Miss Hyde. She is yet very young; a lady of pleasing presence, charming manners and delicious voice. Miss Hyde's voice is a contralto of wide range and thrilling tones. Inducements are being made to retain her here, as such a voice, talent and personality are needed." I sincerely hope that Cleveland cannot capture her, and that she will soon return to this metropolis.

Our friend, Walter J. Hall, bears the unique distinction of being at present the best paid organist in this city barring perhaps two or three organists and directors of surplus choirs—they should be called surplus choirs. During the past choir year Walter played five months out of the twelve. This happened at the Church of the Covenant—now no more. His annual salary there was and still is \$1,200. And during those five months he only played one service each Sunday. For twenty-one services, therefore, he received \$1,200, or \$57.14 per service. No, I will not except any of the boy choir organists, come to look at the matter thus closely, for not one of them is paid in this proportion.

Barclay Dunham, the handsome tenor of Dr. Parkhurst's church, won many admirers of both sexes last Wednesday afternoon at the annual entertainment of the Home Hotel Association, a most worthy charity, at the Berkeley Lyceum. His voice and style received favorable comment; in fact, Barclay is always liked, musically and otherwise, wherever he sings. He belongs to that lonesome class of human beings known as genuine tenors.

A fine concert will take place in the club house at Glen Ridge, N. J., on the evening of April 20. The artists engaged are Miss Kathryn Krymer, contralto, of Brooklyn; Miss Laura Webster, 'cellist, of Boston; the Schumann Male Quartet, of New York, and Louis R. Dressler, accompanist.

Harrison Millard, who is out and about once more after four weeks' of illness, gave his interesting monologue, "Fashions in Music," last Thursday evening at Hoosick Falls, N. Y. This is a most delightful and novel entertainment, and Mr. Millard's name as a composer is sure to draw a big house. For two hours he holds his audience entranced, during which time he sings a dozen songs or more, some of them his own compositions, plays his own accompaniments and talks most entertainingly.

The musical artists for the teachers' concert at the Lenox Lyceum April 27 are Miss Nelly Selma, soprano; Miss Geraldine Morgan, violinist; Adolph Glose, pianist; Louis R. Dressler, accompanist, and the Schumann Male Quartet, Messrs. Miller, Andrews, Odell and Shaw.

Miss Eugénie M. Ferrer, pianist, will give a concert on Thursday evening, April 26, in the ball room of the Hotel Brunswick, assisted by Mrs. Eleanor Beebe Cleaver, soprano; Mrs. Adele Laeis Baldwin, contralto; Mr. Alex-

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ander Sandini, tenor; Emil Gramm, violinist, and Miss H. C. Palmer, accompanist. Miss Ferrer is of Spanish descent and was born in San Francisco. Her father is a musician and is well known on the Pacific coast. I stated in this column last week that Miss Ferrer's concert would be given at Steinway Hall. This was an error, but not mine, as it was originally intended to have the affair at Steinway Hall. Please notice, gentle reader, that the Hotel Brunswick is the place.

An organ recital was given to the King's Daughters on April 2 at St. George's Church by the organist, William S. Chester, assisted by Master Charles Meehan, soprano; Harry T. Burleigh, baritone, and John Francis Gilder, pianist. A program of exceptional merit was performed. Mr. Chester's work was without a flaw. Master Meehan won the hearts of all present, and Mr. Burleigh was a good second. As for Gilder, did you ever see an audience that didn't like to hear him play.

Miss Agnes Crawford, reader, gave a recital at Hardman Hall last Saturday evening, assisted by Mrs. Anna Bulkeley Hills, contralto; Emilio de Gogorza, baritone; Franklin Sonnekalb, pianist, and Miss Bessie B. Clay and Mrs. Locke Pray alternately at the piano as accompanists. Miss Crawford's best work was done in the sleep walking scene from "Macbeth," but she also established herself as a humorist of high order in such sketches as "Judy O'Shea Sees Hamlet." Mrs. Hills sings as well as ever. Mr. Sonnekalb played two of his own compositions delightfully. We have heard better baritones than Gogorza, though he is not to be sneezed at by any means. Miss Crawford's recital was a grand success, and everybody went home happy.

Douglas Lane, the popular basso, will go from Sumner Salter's choir, on West End avenue, to the University Place Presbyterian Church, at a substantial salary. Douglas is the second bass of the New York Male Quartet and is a pupil of Dr. Carl E. Martin. He formerly studied with Clement Tetedoux, in Chicago. He will be heard in Music Hall (Carnegie's) on April 26, at Jerome Hopkins' Springtide Festival. Douglas is always tender and true and deserves every bit of his success.

Miss Bertha Harmon, the charming soprano, who is now coming into prominence very rapidly, has been engaged to sing in the two performances of "Moses in Egypt" at the Goshen, N. Y., music festival in June, in place of Miss Marie S. Klugescheid. Paradoxical as it may seem, these two performances will not take place at Goshen, but at Warwick and Middletown.

Lawrence Bogert will lose his entire quartet at the Puritan Congregational Church, Brooklyn, consisting of Miss Hildegard Hoffmann, Miss Miriam Gilmer, T. G. Claridge and Herbert E. Matthews. With the exception of Miss Hoffmann these singers will proceed in solid phalanx to the New York Avenue Methodist Church, in the same city. Such changes are very discouraging to a competent drill master like Bogert. Year after year he takes hold of a green choir, which the music committee capture at starvation prices, trains them into a highly respectable quartet, and at the end of one short year away they go, because they can command more money elsewhere and the church will not raise their salaries to a decent figure. "Larry," as we all call him, has been organist of this church for eight years, and some of the best known Brooklyn singers are graduates from his choir loft. His new quartet is composed of Miss Helena C. Boger, Miss G. Watson, F. B. MacKay and W. R. Bunker. It is safe to say that none of them will regret a year under Lawrence Bogert's discipline.

Mrs. Janet Crosby will be the next soprano at St. Ann's P. E. Church, St. Ann's avenue and 140th street, succeeding Mrs. Bolton, of West Farms. Mrs. Crosby is a daughter of Bishop Brewer, of Montana, and was a pupil of Fiori, in London, and Sieber, in Berlin. She has a beautiful lyric voice of voice of fine texture and good carrying

power. Moreover, she is a handsome woman and possesses a rare musical temperament. Mr. Maker will succeed Mrs. S. H. Milans as organist of St. Ann's and Miss Ida L. Coggeshall will remain as solo contralto.

A delightful chamber music matinee was given last Sunday afternoon at the hall of the Aschenbroedel Verein, in East Eighty-sixth street. The soloists were Adolf Dahm-Petersen, baritone; Sam Franko, violin, and Victor Herbert, cello. The program included included Goldmark's trio in D minor and Hummel's septet. Mr. Petersen displayed his rich, powerful voice in songs by Ries, Brahms and Grieg.

The second service—my, how pious that sounds!—of the Church Choral Society's sixth season will be held this afternoon and to-morrow evening at the Church of the Holy Trinity, Madison avenue and Forty-second street, when Bach's "Magnificat," and Dvorák's Mass in D will be presented, the latter for the first time in America. Richard Henry Warren will conduct, Will C. Macfarlane will preside at the organ, and the soloists will be Mrs. Charles Tyler Dutton, Mr. Theodore J. Toedt, Miss Emily Winant, E. C. Towne and Dr. Carl E. Dufft. You would better attend if you really enjoy good music well rendered.

Mrs. Elizabeth Northrop, the soprano of the Central Congregational Church, Brooklyn, Dr. Behrends, has recently returned from a ten days' rest at Old Point Comfort, and speaks in glowing terms of her trip and visit. Have you heard her of late? She sings better than ever before. Go and hear her on April 23 at the rooms of the Shakespeare Club.

The Musurgia's third and last concert for this season took place last evening at Music Hall. Whenever I mention Music Hall I refer to Carnegie's, not to the Imperial or any other. There is but one music hall in Gotham, strange to say and sad to tell. There is a steady improvement in the Musurgia fellows' singing, and Frank Damrosch must be held accountable. Considering the hard times, the club has enjoyed a very prosperous season.

Miss Florence E. Nicholls has been making a big hit at Paterson, N. J., in the rôle of "Pitti-Sing" in "The Mikado." She is an ideal "Pitti-Sing" in voice, face, figure and vivacity. It is safe to predict a brilliant future for this young and ambitious singer.

St. Mark's is said to have a new soprano in place of Miss Bessie Tallman, and the lady selected is reported to be a member of the church. For some months there has been a quiet battle between the musical and the social factions of this branch of Zion. The lovers of fine music, led by William Edward Mulligan, the organist, have been very anxious to secure the best soprano available, and Mr. Mulligan has accordingly worn himself out by hearing upward of 200 sopranos of all grades, hoping to find a big prize for the church's appropriation of \$600. Meanwhile the lady who ultimately triumphed did her work among her friends in the church, and they in turn worked for her and were successful. When I learn more about this matter I will write more. At present I am not even sure of the lady's name.

The entire quartet of the First Reformed Episcopal Church, Madison avenue and Fifty-fifth street, Dr. Sabine's, will step down and out on May 1. They are Miss Althea S. Rudd, Miss Jennie L. Seaman, J. F. Beebe and E. J. Post. Mr. Mann, the organist, has been re-engaged, for his twelfth year, I think. The new soprano is Miss Martha Louise Carine, a pupil of Mrs. Gerrit Smith. Her last church position was at the Greenwood Baptist Church, Brooklyn. Miss Carine is very young, still in her teens, but has a finely developed voice and plenty of musical instinct. She has every requisite for success, and will undoubtedly be widely known in a few years. Miss Harriette G. Hubbell is the new contralto, and comes from the Hill-side Presbyterian Church, Orange, N. J. She is an experienced singer, is a pupil of Arthur D. Woodruff, and has a sweet, sympathetic voice.

The new basso comes from Hartford, Conn., and is

somewhat of a wonder. He is only twenty-three years old, and is probably the youngest bass singer of prominence in Gotham. He has already had five years' experience as solo bass in church choirs. His voice is a profundo, rich and full, and his style is very artistic. He began as a contralto in the boy choir of the Episcopal Church, Northampton, Mass. His first position as bass was at the Congregational Church in Florence, Mass. Then he went to the Unitarian Church, Northampton, and finally to John S. Camp's celebrated choir at the Park Congregational Church, Hartford, Conn., one of the finest quartets in New England. This young basso's name is Elbert L. Couch, and he is a pupil of George M. Greene, of New York, and Mrs. Virginia P. Marwick, of Hartford. He has done a large amount of concert work all through the New England States, and has sung the leading bass rôles in most of the popular comic operas. I have not yet heard who is to be the new tenor; but if the committee select one competent to hold his own with the other three new singers the quartet will be a remarkably fine one, and Dr. Sabine's church will soon become noted for its good music.

Mr. and Mrs. Timothy L. Woodruff gave their second and last musical at their beautiful home, 70 Eighth avenue, Brooklyn, last evening. The affair was a distinct success, both socially and artistically. The artists were: Miss Lillian Blauvelt, soprano; Miss Alice Mandelick, contralto; Francis Fischer Powers, baritone, and Victor Harris, accompanist.

Mr. Ben Davies, the celebrated English tenor, sang at a private musical on Sunday evening, April 1, at the residence of Tom Karl, in West Eighty-eighth street. The musical, which was given in Mr. Davies' honor by Mr. Karl, was a pronounced success, Mr. Davies singing as only he can, and being ably assisted by Miss Saunders, of London; Tom Karl, and Francis Fischer Powers.

Miss Isabel McCall announces her second annual concert to take place on Tuesday afternoon, April 24, at the music rooms of Francis Fischer Powers. The artists for this occasion are: Miss Marguerite Hall, soprano; Miss Alice Mandelick, contralto; Tom Karl, tenor; Francis Fischer Powers, baritone, and Mr. Van Gerbig, pianist. Tickets may be secured at the music rooms of Mr. Powers, Carnegie Music Hall. Miss McCall is a talented musician, and one of the very best of accompanists.

Victor is victor! Harris is no longer harrassed! For at last the Fifth Avenue Baptist Church has chosen a successor to Richard T. Percy, and Victor Harris is the man. We are all glad to hear the news, and feel bound to congratulate both the church and the new organist. There is not room for Victor's pedigree in this column, nor is any description of his ability, appearance or popularity at all necessary. His compositions are sung everywhere, his merits as a teacher are well recognized and we see him as accompanist at the piano in most of the concerts where the best artists sing. The Fifth Avenue Baptist Church has one of the model quartets of Gotham, and these singers may be sure of being accompanied to the queen's taste upon all occasions. Selah!

W. K. Bassford, of East Orange, N. J., the well-known composer, has been chosen organist of the South Street Presbyterian Church, Morristown, N. J. Congratulations, Brother Bassford!

St. Ann's Church, up on St. Ann's avenue, where our friend George G. Mager is going as organist, has selected a new tenor, Elmer E. Giles, a pupil of William Courtney. Mr. Giles certainly has a beautiful voice, and uses it well. His last church position was at the First Presbyterian Church, Oneonta, N. Y., which he held for four years, most of that time being in charge of the choir. He is a journalist by profession, and corresponds from New York for the Oneonta papers.

William C. Carl played an interesting recital of organ novelties at Wellesley College last Monday evening.

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Mr. Carl is always busy, and, as usual, has many dates booked ahead. He has recently assumed the direction of two choral clubs at the First Presbyterian Church. One of these is known as the Bâton Club, and comprises seventy-five mixed voices. The other organization is not yet christened.

Jolly P. A. Schnecker, organist of the West Presbyterian Church, has been somewhat annoyed of late by reason of a report that a vacancy in his famous quartet choir would occur on May 1. It was falsely stated the other day that Mr. Schnecker had heard thirty-two sopranos on trial recently. There is not one word of truth in it.

The final private meeting of the Manuscript Society for the present season will take place to-morrow evening. Among the works to be done are some songs by Gerrit Smith, to be sung by George W. Fergusson, baritone; male quartet by H. K. Hadley and Fred Schilling, to be sung by Harry B. Brockett, Addison F. Andrews, Grant Odel and Elbert L. Couch; some quartets for ladies' voices by Miss Laura Sedgwick Collins, a romance for violin and two songs by Gustave Becker, the former to be played by Miss Dora Valesca Becker; two songs by Mrs. H. H. A. Beach, of Boston, to be sung by Mrs. Carl Alves; a song by Victor Harris, and a Te Deum by Louis R. Dressler, to be sung by the quartet of Dr. Brett's church, Jersey City.

Three Irate Singers.

CHICAGO, April 3, 1894.

MELBA, Nordica and Calvé have made a written demand upon the Chicago "Times" for retraction of an alleged libellous article which appeared in the "Times" last Sunday morning. The article insinuated that the three singers were overwhelmed with attentions from a coterie of "fast" young men. One of them had spent \$2,500 in flowers and suppers for Melba. It is said further that the "decent set" in the opera company, headed by Eames and the De Reszkés, were highly indignant over the actions of Calvé and Melba.

Nordica's letter to the "Times" is as follows:

To the Publisher:

I take the liberty of calling your attention to an article in the Sunday "Times," headed "Lyric Queens Won't Do," in which my name is used more freely than courtesy permits or truth justifies. The insinuation is so strong as to be an attack upon my moral qualities, which have never before been questioned, and which I have always zealously guarded as an honest woman should. I am alone in the world, with no one to fight my battles for me, and I regret that after years of conscientious service in the world of art, which has been generously recognized, socially and otherwise, in America and Europe, it has remained for a paper edited by my countryman to attempt to cast a reflection upon my good name. May I not ask of you to correct the false impression that would be conveyed to those who do not know me? Believe me, sir,

Very truly yours,

LILLIAN NORDICA.

Calvé wrote:

MONSIEUR—I am unhappily not able to write in English, but I tell you in good French that I cannot find words sufficiently strong to describe a calumnious and injurious article which has appeared in the columns of your journal. I ask a correct and complete retraction. Accept, monsieur, the assurance of, &c.,

EMMA CALVÉ.

Melba's letter was as follows:

To the Editor:

As a stranger in a strange land, as a visitor to America for the first time, I ask of you the consideration due to a foreigner and a woman. I find in yesterday's edition of your valuable paper an article which serves no purpose beyond maligning a number of defenseless women. I find among this number my name coupled with a man I do not even know, credited with an offense to my womanhood and my art, both of which I prize as every honest woman should. As I do not even know either of the men with whose acquaintance you so freely credit me, as the article in question is based upon this acquaintance, and as its entire tone and purpose is calumnious, permit me to ask you that a full and proper retraction be made in your columns.

I have the honor to remain, yours faithfully,

NELLIE MELBA.

The "Times" said to-day:

"Col. Charles Page Bryan has written to the editor of the 'Times' that he knows 'the gifted guests now in our city' only 'through the bare duties demanded of letters of introduction.' The 'Times' desires to express the sincerest regrets that the article referred to should have occasioned distress to the authors of these letters, and to disavow the slightest intention to inflict pain or do injustice. If unwarrantable inferences have been drawn from the publication, there is further occasion for regret which the 'Times' greatly deplures."—"World."

Gertrude Luther.—Miss Gertrude Luther, the well-known singer, has arranged for a series of song recitals to be given in Cincinnati in September.

Georgetown Amateur Orchestra.—The Georgetown Amateur Orchestra, of Washington, D. C., gave its Forty-seventh concert on April 2, at Metzert Hall, Mr. Herman C. Rakemann conducting.

Marchesi Pupils.—Miss Elizabeth Patterson, who recently took up her residence in this city, has sung with success at several concerts lately, among them at the last Sorosis reception, at the Women's Press Club musical and a number of musicals at private houses. Miss Patterson is a pupil of Marchesi, and has a lyric soprano, sympathetic and flexible. Among the Marchesi pupils now in New York city besides Miss Patterson are Miss Blanche Taylor, Margaret Elliot, Gertrude Peixotto, Nita Carritte, now with the Duff Opera Company, and Sedohr Rhodes, who has been playing a small part in a recent production at the American Theatre.



NEW HAVEN.

NEW HAVEN, Conn., March 28, 1894.

"THE MESSIAH" was finely sung in New Haven two weeks ago by the Gounod Society.

Although in the eighth year of its actual existence, the Gounod Society of to-day is a comparatively new organization. Four years ago, with the production of "The Redemption," oratorio was undertaken by the society for the first time. The necessary increase in the volume of the chorus brought forth fresh and untired voices—an increase which swelled the chorus of "The Messiah" to the number of 150 singers.

The fact, a remarkable one from a musical point of view, that it required only eleven rehearsals to produce the oratorio, which was given with veteran-like finish, argues superior material to work upon and a masterly effort on the part of the conductor, Mr. Emilio Agramonte.

The opening chorus, "And the glory of the Lord," was sung with spirit, as was also the more difficult "For unto us a Child is born," the light and shade which the latter chorus demands being given with wonderful effect.

Another particularly fine performance was heard in "Behold the Lamb of God," which gives an admirable opportunity for displaying the superior quality of the voices, in which respect the Gounod Society is decidedly above the average. This chorus abounds in high notes and long phrases for all four parts, and must be sung with infinite precision. The perfect blending of tone and absolute response to the baton of the leader made it musically one of the grandest efforts of the evening. The "Hallelujah Chorus," which, though one of the simplest numbers, requires power and sonority, was brought out with magnificent emphasis. The remaining choruses were equally well sung, an especially brilliant achievement, being "All we like sheep," which was received with enthusiastic applause.

Of the soloists of the evening the drawing card was the tenor, Mr. Ben Davies, of England, who made his debut in America upon this occasion. Mr. Davies' voice is one of extreme flexibility and dramatic power. He is an artist of the latest school and the very highest type; his rendering of recitative and aria "Every valley shall be exalted" was perfect. In the solo, "Behold and see if there be any sorrow," the piano passages were given with exquisite pathos and fervor.

Miss Lillian Blauvelt is also an artist of merit. Having a light voice, well cultivated, but hardly up to the weight requisite for oratorio singing, Miss Blauvelt nevertheless satisfactorily filled the rather difficult rôle of soprano. Every note told, and she sang with delicacy and expression. Her personality is as charming as her singing.

Miss Mary Louise Clary, the contralto, is a handsome Kentucky girl, with a voice of great compass and richness. She is very young and has a promising future.

Few singers in this country possess finer qualifications for oratorio than Mr. Ericsson Bushnell. His voice is a bass of rare sweetness. He has an imposing presence and is a universal favorite. His solos, "Who may abide the day of His coming" and "The trumpet shall sound," earned deserved applause.

The accompaniment was furnished by Mr. Harry Rowe Shelley, organist, of New York, assisted by the Boston Orchestra.

The work of the chorus was the triumph of the evening.

Mr. Agramonte and the Gounod Society have reason to be proud of a performance so entirely satisfactory from every point of view.

Notwithstanding the fact that the entire oratorio had been rehearsed before the public in the afternoon of the same day, the voices were fresh and ready in the evening. The vigor and spirit of the choruses were sustained until the last "Amen," and New Haven may feel that it has heard "The Messiah" given in a manner which defies criticism.

X. Y. Z.

KANSAS CITY.

KANSAS CITY, Mo., March 21, 1894.

MUSIC here continues to be almost purely local. Kansas City has seen a greater dearth of music this winter than at any other time within my recollection.

The Beethoven Club recital, February 9, was a very interesting and enjoyable one. The program was as follows:

Sextet, op. 110..... Mendelssohn
Piano, violin, two violas, 'cello and bass.

Songs—
"Good Night, Sweet Dreams"..... Bischoff
"Tis May Time"..... Bohm
Miss Lulu Sanford.

Quartet, "Nocturno"..... Doppler
Valse, A flat, op. 34, No. 1..... Chopin
Staccato etude..... Rubinstein
Waltzer, from "Serenade"..... Volkman
Allegretto, from "Serenade"..... Fuchs
String orchestra.

Mrs. Ella Backus-Behr scored a great success as pianist, playing magnificently with the quintet and orchestra. The piano overtopped the other instruments in force and brilliancy of execution—overtopped them so decidedly that the ensemble work was not well balanced. In her solos the Chopin spirit, so

subtle, quite eluded Mrs. Behr, but the Rubinstein staccato etude she played finely.

Miss Lulu Sanford sang her two solos prettily. Her voice is of good quality, but instead of broadening, it grows very noticeably smaller and thinner.

The minuetto in the Mendelssohn sextet was well done, and was rather the best of the club work.

The Sherwood concert followed at the Mason & Hamlin Hall on February 19, Mrs. Behr and Mr. Will Murray assisting. Mr. Murray should consider well before he essays Brahms' songs. They are trying for an artist; for an amateur they are almost an impossibility. Mr. Murray's singing is usually very enjoyable.

Sunday evening, March 11, that wonderful band conducted by Mr. John Philip Sousa gave a full house concert at the Coates Opera House. The audience was immensely good natured and enthusiastic—and demanding as well, for many requests were sent in for well-known things not on the program. There were "Washington Post," "High School Cadets," negro melodies, &c., hardly to be recognized in their artistic interpretation after the highly inartistic performance one is accustomed to from illy trained bands.

Mr. Sousa is unique in his methods of conducting—entirely unconventional, while always calm and masterful—expressing in attitude, gesture and motion of the baton every shade of force and color, to which his musicians so sympathetically respond.

The program this year was not of so high a grade as that of last year, but was nevertheless delightful. The only thing which marred the evening's enjoyment was the attempt of Miss Inez Mecusker to sing Mr. Sousa's "I Wonder."

The Schubert Club has given two concerts recently, the first its usual one to friends of the members, and the second a free concert particularly for the benefit of those whose opportunities for hearing music are limited. There were a few differences only in the two programs, the main feature of each being the cantata "The Forest Flower," by Rogers.

The club work was not up to its usual high standard, owing largely to the lightness of the cantata presented. There is very little chance in it for fine touches of any kind, and very little inspiration to artistic work, even in the solos. The shading, which has always been a feature of the club singing, was lacking, and the attacks in some places were not well made.

The first number, Cherubini's "Sleep, Noble Child," sung by a double trio, was excellently sung, as was the trio, "The Rose" (Mr. Kronberg's own composition), sung by Mrs. Kronberg, Mrs. Fowler and Mr. Kronberg.

At the second concert one of the most interesting numbers was a new song, "Dreaming of Home," by Mr. S. A. Legg, of Legg Brothers' music house. The melody is very pretty, and the words, by Eugene Field, have the popular ring. With good handling it may be made a popular song.

Mr. Kronberg at these concerts is bringing out some new pupils, who give promise of doing some very good work in the near future.

Mr. Kronberg himself created more than his usual enthusiasm with "A Last Good Bye" and his encore "The Sweetest Story." Mrs. Kronberg and Miss Nofsinger sang with their usual excellence.

Mr. Kreiser continues his free organ recitals at the Grand Avenue M. E. Church.

J. F.

DES MOINES.

DES MOINES, Ia., April 3, 1894.

THE Lotus Quartet, of Boston, gave a very enjoyable concert at the Auditorium last week for the benefit of one of the Knights of Pythias lodges in the city, but it was poorly attended. Even in this unmusical city we expected to see a few of the musical people out, because some of the professionals are members of the order and ought to have been interested in the financial if not the musical success of the concert. There was only one member of the profession present, and he was your scribe. The club has undergone a change in its first tenor since last season, and is somewhat weaker thereby.

Mr. Lewis, the basso, is the best singer of the club, and we judge he is the life and light of the party. There have been several small local concerts recently, mainly for charity's sake, which have resulted successfully. We are sorry Mr. Carl did not conclude to give us one of his fine organ concerts while on his Western trip.

The Mendelssohn Club did not think it advisable to increase its membership, either by active or associate members as I wished and advised, and so I declined to be a candidate for re-election as its president. There are altogether too many small cliques for the good of music here, and while it is pleasant to be at the head of the most influential one—for there are some real good people belonging to it, yet it is more agreeable to me, more in accordance

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with my whole life to be free and independent of them. If all these cliques would consolidate, this might be made a very pleasant, musically high toned city, and be much more attractive to artists who travel for money and the good they can do the cause.

Below is the program of my second concert. I played it for the college and the Mozart Club in the city. I was the recipient of many congratulations for my musical interpretations.

Sonata, C minor (pathétique), op. 13.....Beethoven
Waltz, F major, op. 34.....Chopin
Waltz, F minor, op. 60.....Chopin
Nocturne, G minor, op. 37, No. 1.....Chopin
Nocturne, G major, op. 37, No. 2.....Chopin
Polonaise, E flat, op. 22.....Chopin
Sonata, C major (Waldstein) op. 53.....Beethoven

JAMES M. TRACY.

BINGHAMTON.

BINGHAMTON, N. Y., April 7, 1894.

RECENTLY two of our representative—perhaps two of our best—male quartets chanced to stop in Binghamton at the same time, the Lotus Glee Club and the Temple Quartet, both of Boston, and both always well received here.

Robert Bruce, the baritone of the latter quartet, is an old Binghamton boy, and his mother, Mrs. Bruce, is well remembered here, having presided at the organ at the First Presbyterian Church for many years.

The Lotus has two new members this year, the first change in several seasons. Mr. Raymond and Mr. Collins have succeeded Mr. Long, who has retired to private life, and Mr. Geo. Devoll, always a favorite here, who has given up quartet work to study with Bristol in New York, and the writer, through frequent mention of his name in musical circles, feels that New York is receiving him well.

According to a time honored custom, the Lotus and the Orpheus Quartet, or the Orpheus as they are familiarly known here, got together and carried out the principle of reciprocity, by going through their répertories for each other, exchanging compliments and telling funny stories until the wee sma' hours.

The Lotus bear the reputation of never missing an engagement in eight years touring.

The chorus for the Summer Festival meets weekly under the baton of Mr. Frank Beman. Managers Clare and Delavan have already engaged some representative solo artists whose names will be given as soon as the entire list is complete.

Mrs. George W. Ostrander, leader and soprano of the First Presbyterian Choir, and Mrs. L. M. Rice, contralto, have returned from New York after a course of study with William Courtney.

The Binghamton Opera Company will entertain the inmates at the State Hospital on Friday evening.

The Colgate University Glee and Banjo Club gave a concert at the Baptist church on Friday evening. It was somewhat above the standard of college club concerts, which usually sustain the reputation of "howling" rather than artistic successes.

SALT LAKE CITY.

SALT LAKE CITY, Utah, March 2, 1894.

THE past week has been an unusually interesting one. Monday evening Mr. Clarence Eddy, Chicago's organist, was heard at the Tabernacle, performing upon its famous organ. That Mr. Eddy's pilgrimage to this oasis of America's great desert was appreciated, found convincing testimony by the typical audience that greeted him. The program was an excellent one, its various numbers played in an artistic manner. That they met with the approbation of his auditors was evinced by the applause each number received. Best's toccata in A, and Attrup's "Variations on the Austrian Hymn" were heard for the first time; the first, second and sixth numbers were especially well received. A Bach fugue, too, was given in a masterly manner, but the tempo a bit too rapid.

Mr. Eddy was truly surprised at the choir's singing of "Worthy is the Lamb," remarking, "Never have I heard it so well sung outside of England," and complimented them further upon their methods of memorizing music. The program was as follows:

Fantasia and fugue in G minor.....J. S. Bach
"Am Meer" ("By the Sea").....Schubert
"Pilgrim's Chorus" (from "Tannhäuser").....Wagner
(Transcription by Clarence Eddy.)
Chorus, "Hail Bright Abode," "Tannhäuser".....Wagner
Tabernacle Choir.

"The Holy Night" (Noël).....Dudley Buck
"The Shepherds' Farewell to the Holy Family".....Berlioz
(Chorus taken from the "Infancy of Jesus.")
"Variations on the Austrian Hymn".....Carl Attrup
Melody in C (new).....J. A. West
(Dedicated to Clarence Eddy.)

Toccata in A (new).....W. T. Best
"Pastorale from the Second Sonata".....Oskar Werrmann
"Nuptial March".....Alex. Guilmant
Chorus, "Worthy is the Lamb," "Messiah".....Händel
Tabernacle Choir.

Concert piece, op. 33.....Fr. Lux
(On the prayer from Weber's "Der Freischütz.")
Finale in D.....J. Lemmens

Tuesday evening Mr. Eddy was again heard, this time under the auspices of the Monday Night Club, the audience being favored with an excellent program with Mrs. Davis, the soprano, and Mr. W. Clive, Utah's most popular violin soloist, assisting.

Wednesday evening at the Nineteenth Ward Assembly Hall an excellent program was given, the proceeds being to increase the organ fund. The choir was heard to advantage in Gounod's "Triumphal Chorus." Willard Weike performed a violin solo, Musin's Mazurka, in his usual excellent manner. Adams' "Holy City" was sung by Geo. D. Pyper, its performance being marred in a degree, as he was suffering from a severe cold. Horace En-

sign sang the "Soldier's Dream," a song that displayed to advantage his remarkable baritone, and responded to an encore by singing Robyn's "Answer." Mrs. Lizzie T. Edward, soprano, was in excellent voice and sang Gottschalk's "Loving Heart, Trust On," with a pathos and beauty that won her an ovation to which she responded with her usual grace by giving Balfe's "I Dreamt I Dwelt."

GEORGE SPOHR.

HONOLULU.

THE residence of Mr. Chas. M. Cooke was the scene of a delightful musicale on the evening of March 1. Nearly 300 persons were present, representing Honolulu's "400." The program was as follows:

Piano duet, "From Foreign Parts".....Moszkowski
Mr. and Mrs. Theo. Richards.
Song, "My Queen".....Blumenthal
Mr. Chas. Turner.
Romanza, "Le Parlate d'amor".....Gounod
Mrs. Chas. Turner.
Piano solo, minuet.....Paderewski
Miss Castle.
Song, "O Schöne Zeit, O Selge Zeit".....Carl Gotze
Mr. Paul Isenberg.
Serenade (violin obligato by Miss McGrew).....Braga
Mrs. Chas. Turner.
Old ballad, "Tell Me, Mary".....Hodson
Mr. Chas. Turner.
Violin solo, "Chanson".....Chas. Allen
Miss McGrew.
Ballad, "Listening".....Ch. Packer
Mrs. Chas. Turner.

Kawaiahao Church was crowded to its capacity on Saturday evening, March 3, on the occasion of a concert to enable the pupils of the Kawaiahao Female Seminary to raise funds for the purchase of a piano. The pupils, 130 in number, occupied seats on a raised platform. Their singing, with orchestral accompaniment, was excellent. The entire program was most enjoyable, more particularly the duet from "Lucia," by Mr. and Mrs. Turner, which aroused a perfect storm of applause. Following was the program:

Overture, "Diadem".....Herman
Orchestra.
Chorus, "Night Sinks on the Wave".....Henry Smart
Kawaiahao Seminary.
"Over Field and Meadow".....Clara Howard
"Do You Know How Many Stars?".....Kate Wiggin
Children Kawaiahao Seminary.
Solo, "Star of Bethlehem".....Adams
Mr. Chas. Turner.
Chorus, "Pacahi Lani Nani".....Liliuokalani
Kawaiahao Seminary.
Violin solo, "Romance".....Jean Becker
Miss Paty.
Chorus of Spinning Maidens.....R. Wagner
Kawaiahao Seminary.
Overture, "Esmeralda".....Herman
Orchestra.
Solo, "Le Parlate d'Amor".....Gounod
Mrs. Chas. Turner.
Chorus, "Cradle Song".....W. Taubert
Kawaiahao Seminary.
"Where Do All the Daisies Grow?".....Tomlins
"Night and Day".....Kate Wiggin
Children Kawaiahao Seminary.
Chorus, "Liko Pua Lehua".....Likeli
Kawaiahao Seminary.
Duet, from "Lucia di Lammermoor".....Donizetti
Mr. and Mrs. Turner.
Chorus, "Fairland Waltz".....G. A. Veazie, Jr.
Kawaiahao Seminary.
Hawaii Poni.

The engagement of G. W. Macfarlane, once chamberlain to the late King Kalakaua, now manager of the Hawaiian Hotel, to Miss Julie Albu, soprano vocalist, is announced. The young lady, with her sister Rose, has been giving concerts here. It is understood the couple will go to San Francisco next week to be married, if her parents, who are in England, consent.

The benefit concert to Mr. Plunkett, manager of the Albu Sisters, March 3, was a failure, very few people being present.

At the services at the Central Union Church, Sunday, March

4, the choir gallery was occupied by ladies and gentlemen who formed the choir over twenty years ago. It was a kind of reunion, and the singing was much enjoyed; in fact many in the congregation said they had not heard such singing in the church in a long time.

HAWAII.

SALT LAKE.

SALT LAKE CITY, March 20, 1894.

THE past week was an unusually interesting one.

Friday evening Sousa's magnificent band gave an admirable program to a packed house in the opera house with great success. Arthur Pryor the trombone soloist was given an ovation; his warm reception was a personal recognition (being a resident of our city) as well as a recognition of his genius. Professor Sousa was given a handsome floral tribute from the local Musicians' Union, and gracefully responded in a few well chosen words at the reception given both by the musicians and citizens to himself and band. Another laurel has been added to his wreath by being chosen as the successor of Gilmore to collaborate with the Tabernacle choir in their annual May Festivals. So enthused was Prof. Evan Stephens at the masterly renditions of Sousa's Band that hardly had the curtain dropped ere Mr. Sousa was corralled by Mr. Stephens and arrangements closed for their annual engagement by the choir representative and the program arranged for their debut with that body May 1.

Sunday evening the Press Club Concert drew a large house, at which our local artist appeared, their respective numbers being greeted with great applause.

Of the orchestra twenty-five of the best local executants were selected to comprise its members; its debut was a success, and it is hoped it may be long lived.

The Treble Clef Society are actively engaged rehearsing under Miss Jennie Winston.

St. Patrick's and St. Mark's cathedrals are arranging for elaborate musical programs for Easter Sunday.

For the edification of Eastern managers I have been requested to say that E. H. Pierce and not H. S. Ensign is secretary of the Choral Society. Mr. Ensign does not object to receiving advance literature of musical artists, but believes in them being addressed to the proper authorities.

Mr. Salmon, a Pittsburg, Pa., pianist, will take up a permanent residence in our hailwick April 1.

Held's Band serenaded Governor West the past week; rumor has it that they will be selected as the First Regiment Band.

GEO. S. SPOHR.

PITTSBURG.

PITTSBURG, Pa., March 21, 1894.

IN the broad field of musical literature nothing is more conducive to enjoyment than the garden wherein grow the beautiful flowers of chamber music. This has again been exemplified by the excellent chamber concerts which are given from time to time under the direction of Carl Retter, who is undoubtedly an artist in that line.

The following program of the second of the series was given on Tuesday evening before a representative audience of culture and refinement:

Trio, op. 29, for piano, violin and 'cello.....Foerster
Scene and legend ("Bell Song") from "Lakme".....Délibes
Mrs. Elise Warren-Mechling.
Old Norwegian romances and variations, op. 51, for two
pianos.....Grieg
Gertrude Cosgrove and Carl Retter.
Fantasia, "Le Désir" for 'cello.....Schubert-Servais
Fritz Burckhardt.
Three songs—
"Mignon".....Liszt
"When the Land was White with Moonlight".....Nevin
"One Spring Morning".....Mrs. Mechling.

Quartet, op. 47.....Schumann
Sostenuto assai, allegro ma non troppo.
Scherzo, molto vivace.
Andante cantabile.
Vivace.

One of the most novel numbers was the trio, op. 29, for piano, violin and 'cello, which is an exceedingly meritorious composition.

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tion by Ad. M. Foerster. The experts have spoken highly of this work of our townsman.

A number of our organists are giving recitals which are attracting a great deal of attention to a high class of music which has so long been neglected.

Among the number of church organists who are manipulating the multi-serial keyboard instruments are Walter E. Hall, at Trinity Church; Harry G. Archer, of the First Lutheran Church, and John Q. Everson, at the Fourth Avenue Baptist Church.

Mr. Henry Eyre Brown, of Brooklyn, is booked to open a new organ in the Sewickley Presbyterian Church. He will be assisted by Mr. Ethelbert W. Nevin, who is visiting here, and has written an organ prelude for this occasion. Mr. Nevin has consented to play this as the opening number. Other assistance will be rendered by Mrs. Sharp McDonald, Mr. Paul Zimmerman and Mr. J. J. Isensee, vocalists.

Our choir leaders and organists are busy with their Easter music. Of course those churches where music is the great feature of the ecclesiastical season are the Catholic and the Episcopal. However, a great number of the churches which the Englishman would call dissenters are making extra preparations for the morning of musical resurrection.

Fred. Archer, of Chicago, is expected here to give a recital on the new organ of Trinity P. E. Church. Mr. Hall, the organist of the church, promises a rare treat to lovers of organ music on this occasion.

The New York Male Quartet appears here on Friday night under the auspices of the Y. M. C. A. The names of those who compose this well-known male quartet are Geo. W. Campbell, S. R. Gaines, H. W. Roe and Douglas Lane. Mr. Roe was at one time solo bass at Pittsburg Cathedral. SIMON BISSELL.

ST. LOUIS.

ST. LOUIS, April 6, 1894.

ST. LOUIS was treated to a decidedly novel entertainment last night by Mr. George Riddle's reading of Shakespeare's "Midsummer Night's Dream." The Boston "Herald's" assurance, "There is no other man living to-day who can read this dramatic poem as Mr. Riddle reads it," was evidently taken for granted. The vast Grand Music Hall was overcrowded with expectant admirers of Shakespeare and Mendelssohn.

After the overture of the immortal Mendelssohn has transported the audience into the realms of the fairies of antiquity, we hear the manly voice of "Thesus," the gentle whispering of "Hippolyta;" later we hear "Egeus," "Hermia," "Lysander" and "Demetrius," as many different voices as characters. If Wagner, instead of Mendelssohn, had furnished the incidental music, he would very likely have commanded the audience: "Close your eyes throughout the entire performance!" or, more radical, "Turn down the light!" This would have made the performance an ideal one. Verily, Mr. Riddle's vocal impersonation of the different characters is marvelous, and that of "Puck" and "Bottom" inimitable.

So much of Shakespeare and Mr. Riddle; now as to Mendelssohn's music and the rendition thereof.

We have already stated the object of the overture, and intimated that it had its desired effect. We now add with particular pleasure that the rendition of this masterpiece of instrumental music was excellent, and would have been applauded in the Berlin "Philharmonie." The scherzo and the nocturne were also well rendered and reflected gratefully upon Mr. Otten's conscientious and intelligent interpretation. But the "Wedding March," alas, a common error, was taken much too fast, and thereby lost its character of a festive fairy march. We unconsciously thought of an opera "in spe" entitled "The Jacobines," in which a horde of those human monsters were to surround the Bastille and sing furioso con rabbia.

"Down, down! tear down those hated, thrice accursed walls!" (Please to sing the first phrase of the "Wedding March" with above sample of our muse, and you will have an approximate idea of said march when played presto instead of allegro). But "de gustibus non est disputandum;" be this our excuse. The "Fairies' March" and other musical insertions in the first act might have been more delicate to be in keeping with the accompanying text, but then the promptness and accuracy thereof more than made up for this.

The rendition of the "Chorus of Fairies," by the ladies of the Choral Society, was excellent indeed. The two "solo ladies," apparently members of the Choral Society, did remarkably well, particularly the first one, Miss D. C. Pollack. Although her voice betrayed evidences of timidity during the first three measures, she promptly resumed her equilibrium and sang with such "sang froid," as only a Yankee girl can. The audience seemed to be greatly amused over this metaphysical struggle, and applauded her.

It has been asserted that Mendelssohn's incidental music was nothing more or less than an obedient maid and footman to Shakespeare's muse; that it was an unfortunate concession, acknowledging the superiority of poetry.

Wagner asserts that "anything that isn't worth composing isn't worth rhyming." This is undoubtedly an error. Dr. Kleinpaul, in his famous treatise on "German Poetry," errs likewise when he asserts that "Poetry is not only the equal, but the higher of the two (of music and poetry); she is the art of arts."

It is quite refreshing to hear an impartial authority on this subject; we mean the eminent author of "The Boundaries of Music and Poetry," i. e., W. A. Ambros. He undertakes to define the sphere of music, and although he does not indulge in dogmatizing, produces the convincing conclusion that both arts are equals from a general standpoint and sovereign in their respective spheres.

Mendelssohn was evidently of Ambros' opinion. He would never have dreamed of setting the text of the "Midsummer Night's Dream" to music, because he was convinced that the subject matter rightfully belonged to the sphere of poetry.

Shakespeare, also, did not attempt to transport the hearer into the spheres where "these visions did appear." This he left

to music, to Mendelssohn's overture. Let a poet try to depict a wedding "with pomp, with triumph and with reveling." Shakespeare's muse had no utterance for this subject, so he left it to music, to Mendelssohn's "Wedding March."

LORENZ KOTTHOFF.

COLUMBUS.

COLUMBUS, Ohio, March 20, 1894.

THE first week of the present month was a decidedly musical one, we having had three concerts, which presented sufficient novelty and variety to please all tastes. On the 5th inst. occurred the second subscription concert of the Euterpean Society, assisted by Miss Theodora Pfaffin, soprano; next, on the 6th, came a matinee by that incomparable organization, Sousa's Band, and lastly, on the 9th, a novelty was presented in the concert by the Eckhardt Ladies' String Quartet, assisted by Mrs. Geo. Newhaus, a Chicago soprano. As I gave the Euterpean program in full in my last letter, repetition is unnecessary.

The Orpheus Club sang finely upon this occasion, and fully demonstrated that it deserves its reputation of being one of the best male choruses in the country. The voices are evenly balanced, the intonation is seldom bad (because the tenors do not "flat"), and the quality of tone rich and musical. Added to this, Mr. T. H. Schneider, the conductor, is a thorough musician, and possesses rare refinement of musical taste and a keen perception of the requirements of compositions necessary for artistic and effective rendition.

Long years of practice, few changes in the personnel of the club, and the inflexible rule never to admit uncultivated voices into the society have produced the best of results for the Orpheus Club.

The numbers, "Blue Bells of Scotland," by Dudley Buck; Rheinberger's "Moonlight Magic," and a very musicianly arrangement by Mr. T. H. Schneider of "Oft in the still night," were all well done upon this occasion and were a pleasure to listen to; but the best, like many good things, was reserved for the last in "Hene Heilige Musik," by Schuler, with orchestral accompaniment, with incidental solos by Mr. Lippert, tenor, and Mr. Braffet, bass.

The composition is an inspiring one and it was magnificently performed, arousing more enthusiasm than I have seen in a Columbus audience in many a day. Our audiences are proverbially cold and unsympathetic, and when a performance can draw out such applause, mingled with cries of "Bravo!" as this number did, it speaks well for the performers. The Columbus orchestra also never appeared to such good advantage, and deserves great credit for its share in "Hene Heilige Musik."

Of the other orchestral numbers the best was the minuet from the Mozart symphony No. 40.

The first movement of Weber's "Jubel" overture was well done, considering its difficulty, particularly by the first violins and woodwind, and the finale, introducing the air, "My Country, 'Tis of Thee," aroused the patriotism and enthusiasm of the audience and an encore was demanded. Mr. Bayer responded with the "American Republic March," which being still more patriotic in character, gave much pleasure to the audience. Miss Pfaffin was announced as a soprano, but her voice is a decided mezzo soprano, and her first number, "Jewel Song," from "Faust," was consequently lacking in the brilliancy necessary for its proper rendition. It is my opinion that none but a high soprano can ever make this song effective.

Miss Pfaffin's second number was:

"Du bist wie eine Blume".....Rubinstein
"Who is Sylvia?".....Schubert
"Les Filles de Cadix".....Delibes
All of which were better adapted to her voice and style, and pleased much more than the "Jewel Song."

Miss Pfaffin is a young singer and gives promise of a brilliant future. Her voice is quite musical and very pleasing, and she shows the result of artistic training. Her singing was lacking in fervor upon this occasion, but this coldness will probably wear off with more experience.

I have heard all of the best military bands of this country and several from Europe, but none can compare to the superb organization now playing under the baton of Mr. Sousa. Such delicacy, refinement and purity of tone and sublime orchestral effects are astonishing when produced by a military band.

This was particularly noticeable in Tschaiowsky's overture, "1812." This composition, originally written for orchestra, can only preserve the intentions of the composer as a strictly orchestral number when arranged and interpreted as Sousa has done.

Mr. Sousa arranged the overture himself, taking the orchestral score and faithfully adhering to the composer's ideas by giving a remarkable imitation of the orchestral instruments to his "wind orchestra." This idea is followed not only in the quality of tone but in the ideal interpretation that the band gave of this grand composition.

The other numbers on the program were as follows:

Suite, "Scenes at a Masquerade".....Lacome-Foerster
"The Lost Chord".....Sullivan
Cornet obligato by Mr. A. Bode.

"A Musical Dream".....Dix
"Slumber Song".....Hauser
March, "Liberty Bell".....Sousa
Song for soprano, "I Wonder".....Sousa

Miss Inez Mecusker.
Slavonic Dance, No. 111.....Dvorak
Morceau de Genre, "The Sultan's Band".....Weltge
Symphonic poem, "The Chariot Race".....Sousa
Introduction to Act III. of "Lohengrin".....Wagner

Surely a most brilliant and varied collection of musical gems. The delicate and plaintive feelings of the oboe in Hauser's "Slumber Song," the grand organ effect in "The Lost Chord," the graphic description of Sousa's "Chariot Race," the sublime harmonies of Wagner's "Lohengrin" and the inspiring melodies and rhythms of Sousa's popular marches were produced with a quality of tone, observance of the nuances and perfection of ensemble that left nothing to be desired. A most pleasing number

was the song "I Wonder," a beautiful melody clothed in a rich garb of harmony.

I do not wonder at Mr. Sousa's success. He is not only a thoroughly educated musician, but a man of keen perceptive faculties, refined and gentlemanly, full of enthusiasm and energy, a thorough American by nature, possessed of a complete understanding and knowledge of the musical wants of the American people, and always ready to courteously satisfy them by giving popular numbers for encores. Every member of his band is an artist, yet recognizes the fact that his part of the score must not predominate over his neighbor's, but help in every possible way toward accomplishing the object of his conductor to have the band one magnificent instrument, as near perfect as intelligence, refinement and skill can make it.

Our enthusiastic friend and musician, Mr. Herman Eckhardt, was greeted by a large and friendly audience upon the second annual concert of the Eckhardt Ladies' String Quartet.

The program was as follows:

"Marche Heroique," MSS.....H. Eckhardt
Ladies' String Quartet.
"Mignon" "Knowest Thou the Land".....A. Thomas
Mrs. Geo. Newhaus.
'Cello obligato by Al. Gemunder.

Rhapsodie Hongroise No. 6, for piano.....F. Liszt
Marie Eckhardt.

Air Varie, for violin.....Ch. Dancila
Master Frank Blesch. (Six years old.)

Andante con moto, from quartet in D minor.....J. Schubert
Ladies' String Quartet.

"Traumerei," arranged by H. Eckhardt.....Schumann
Ladies' String Quartet.

"Ouvres tes yeux bleus".....Massenet
Canzonetta, "O perla Salvator Rosa".....Gomes
Mrs. Newhaus.

Andante et rondo Russe.....De Beriot
Maude M. Cockins.

Concert Polka, MSS.....H. Eckhardt
Ladies' String Quartet.

The members of the quartet are: First violins—Misses Maude Cockins, Edith Bratton and Amalia Buchsieb.

Second violins—Misses Flora Hertenstein, Augusta Haberstich and Lillian Zwerner.

Violas—Misses Marie Eckhardt, Anna Tresselt and Mrs. Henry E. Brooks.

'Cellos—Misses Elizabeth Bratton, Marie Gemunder and Clara Hertenstein.

These ladies, with the exception of Mrs. Eckhardt, are all amateurs and pupils of Mr. Eckhardt, and their work is highly commendable, reflecting much credit upon their venerable instructor. It would be unjust to criticize them from a professional standpoint, and they only deserve praise for the good work done upon this occasion, particularly in the "March Heroic" and the Schubert andante. The former is a very musicianly composition, the trio being particularly good.

I understand that Mrs. Newhaus sang under the most unfavorable circumstances, having risen from a sick bed to fulfill her engagement. She was very nervous in consequence, particularly in the air from "Mignon." Her voice is a good one, but her use of it showed poor schooling—faults that were probably exaggerated, owing to her indisposition. Nevertheless she was received with considerable enthusiasm and was repeatedly encored.

Special notice should be given of the playing of Master Blesch in his violin solo by Dancila. This little fellow is certainly a prodigy, and possesses skill and talent that are marvelous for one of his years. His execution and—better still—his intonation are wonderfully correct, and his performance aroused the greatest enthusiasm and cries of "Bravo!" from his delighted hearers. Master Blesch is truly a little genius, and will make a name in the future if he continues as he has begun.

Miss Marie Eckhardt made a most favorable impression by her performance of the Liszt rhapsodie, and graciously responded to the demand for an encore.

A pleasant feature was the violin solo of Miss Cockins, the andante movement of which was particularly good. The "Rondo Russe" was a trifle too long, particularly as the theme was repeated. Miss Cockins, however, shows considerable ability as an amateur violinist.

Mr. Eckhardt deserves congratulations for the good work he is doing and the success of his second annual concert.

Our churches all gave some very fine music for Easter, and special mention should be made of the following:

First Congregational—Mr. Herman Ebeling, conductor.

Trinity—Mr. Pyne, conductor.

St. Paul's—Mr. Bebb, conductor.

Broad Street Methodist—Mr. Pryce, organist.

The Howe-Lavin Concert Company announces a concert at Board of Trade Auditorium on April 4.

I anticipate good business for them, as Mrs. Howe-Lavin has many friends and admirers gained for her upon her appearance under the auspices of the Arion Club some two years ago.

A very attractive entertainment is announced for Thursday

GILMORE'S BAND.

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OTTO WEYL, Manager.

evening, 30th inst., to be given under the direction of Miss Deborah Rieser, at the Grand Opera House.

The concert will be given for the benefit of the Jewish synagogue, and the artists have been selected from the best in the city, among whom are Messrs. Fred. Neddermeyer, violin; W. S. Powell, cornet; Charles T. Howe, flute; W. E. Lewis, tenor; the Apollo Quartet and others.

A grand charity concert for the benefit of the relief fund will be given at the Park Rink on Friday, 30th inst. The following organizations will appear: Euterpean Society, Arion Club, Apollo Quartet, Liederkrantz Society and the Fourteenth Regiment Band.

The following appeared in the "Sunday Journal" musical items: "An interesting feature (of the charity concert) will be the rendition (by Mr. I. E. Brubacher) of a new song now being sung in a leading minstrel company, which is the work of two Columbus gentlemen—words by O. C. Hooper, music by Charles T. Howe."

Another item as follows: "At the concert at the Grand Opera House on the 30th a new composition for the flute, entitled 'The Brownies' Carnival,' will be played by the composer, Mr. Charles T. Howe."

There is no end to the enterprising labors in the cause of art displayed by the Arion Club. They are now taking steps toward the organization of a stock company for the purpose of erecting a large auditorium suitable for concerts, musical festivals, conventions, &c. I understand the Arions have received considerable encouragement from wealthy and influential citizens, who have signified their willingness to purchase stock and assist the project to a successful issue.

I see no reason why such a building would not be a financial success. Columbus is already a large city and increasing rapidly in population, situated in the centre of the State, with fine railroad facilities; it only needs a suitable place for musical festivals, &c., to draw largely from surrounding towns.

This fact was clearly demonstrated at the recent concert by the Arions at the Park Rink, where an audience of fully 3,500 people—many from surrounding towns—were assembled.

Success to the Arions in their enterprise, and every citizen in Columbus should lend them a helping hand for the completion of the proposed auditorium would be of incalculable benefit to our city.

AULETES.

LEAVENWORTH.

LEAVENWORTH, Kan., March 23, 1894.

EDOUARD REMENYI played here on March 4 before the largest audience of the season. Chickering Hall was packed, and the enthusiasm over his playing was unlimited. From the time he made his first bow in the Mendelssohn concerto to the end of the program encores were demanded and given. Twelve numbers besides the seven encores seemed a long program, but Remenyi was at his best and the rest of the company was good.

Mr. De Riva Berné seems just the accompanist for him; he plays with the same fire and tenderness.

For the first encore Mr. Remenyi gave a new reading of Schubert's serenade; for the second Pizzicato's polka.

The most acceptable number was the "Romanza Andaluza," Sarasate No. 5.

Miss Minnie D. Methot gave much satisfaction in her numbers, and charmingly gave an encore to each. She has a fine soprano, which should give the inspiration of her associates more than she appears to.

Carl Hoffman deserves the thanks of the musical public for such a treat.

E. R. JONES.

CINCINNATI.

CINCINNATI, Ohio, March 4, 1894.

IN certain particulars our musical season has been lean and barren. In the matter of orchestral music we have had absolutely nothing of the rank of a symphony concert. The Sunday afternoon popular concerts have been excellent after their kind, and have made a business success; but as for symphonies, either home grown or exotic, we have had nothing.

The Philharmonic String Quartet—Messrs. Froelich, Wiegand, Schath and Grau—gave the third and last of their concerts about two weeks ago. As your correspondent was out of the city on a lecturing tour he was deprived of the privilege of hearing them, but the reports of the concert were so glowing that honorable mention of the Philharmonic String Quartet is demanded by justice. There is a murmur in the air which prophesies the establishment of a small but thoroughly competent orchestra here in the near future.

The Ladies' Musical Club, a young and enthusiastic organization, which has never failed in any of its enterprises, will put the backbone into it, and Mr. A. Howard Hinkle, one of our millionaires, who, like Reuben R. Springer, not only has a warm heart for music and musicians, but an open hand as well, may be counted upon as a solid promoter. Mrs. Carrie Bellows-Johnson gave the third and last of her series of chamber concerts at Knabe Hall on March 8. She played charmingly, and in the deep intellectual beauties of Mendelssohn's "Variations Sérieuses" pleased me even more than in the tricksey graces of the rondocapriccioso. She returns this week to her studies with Moszkowski in Berlin. Her assistants were Miss Laura Dennis, of the Erie Conservatory, and Mr. Anton Hegner. As to Mr. Hegner, after so much advertisement as he has obtained through the Damrosch imbroglio, I must confess to some disappointment. He has facility no doubt, but his tone, the very first consideration for any player upon a bowed instrument, seemed to me thin and fuzzy.

Our Orpheus Society remembered art and patriotism at once by going on February 22 to Columbus, the State capital, and uniting with the Arion Society in a grand concert. They made an excursion of it, taking four carloads of Cincinnatians with them. The concert was a magnificent triumph, for the program was given with great spirit, and the performance, if not absolutely

above criticism, was at any rate thoroughly enjoyable. The best singing of the joint clubs, according to my opinion, was in Gernsheim's "Salamis." Director Graninger is winning laurels at every turn. The soloists were Lillian Blauvelt, soprano; Guille, the tenor, and the pianist Slivinski. This last name reminds me that we had in Cincinnati two magnificent recital programs from this new artist, and he created an impression deep and favorable, especially upon our professional musicians. For my own part I found him a great though uneven performer. In certain works his playing satisfied and at times enraptured me, but in others again the notes were there but the spirit had fled, and the music affected me with a feeling of antipathy. To borrow the familiar phrase of the unhappy Mr. Mantalini, the composition became "A demmition moist, unpleasant body."

My meaning was illustrated in his performance of Chopin's F sharp minor polonaise and D flat nocturne; the former was magnificent, but the latter altogether too coarse for my feeling. Mr. Theodor Bohlmann and your correspondent have entered into a partnership to give a lecture and piano recital as a somewhat unique form of instructive entertainment or entertaining instruction, and our program upon Franz Liszt, first given at the Cincinnati Conservatory, was repeated on March 12 at the Conservatory of the Ohio Wesleyan University at Delaware, Ohio.

There is in that institution a prosperous young conservatory, presided over by S. H. Blakeslee. The program included the "Dante" sonata, three descriptive studies, the "Soirée de Vienne, No. 6" and the Thirteenth Hungarian rhapsodie. Mr. Bohlmann, who has been in this country four years, to my thinking is one of the very few great pianists in America. On the occasion in question he played superbly, and the verdict was that nothing so good had ever been heard before in Delaware.

At the College of Music there is a little wonderkind, a little Russian Jewess, nine years old, named Eva Gdalevska. She has just appeared in a very successful benefit concert.

JOHN S. VAN CLEVE.

MUSIC IN BALTIMORE.

BALTIMORE, April 8, 1894.

IF this town would give an opportunity to a correspondent for a weekly letter to your paper, no doubt we should see it in your columns, but there is so little doing here musically, that it does not appear to justify you to devote space to the mere announcement of programs, and hence I say little, as there is little else to say.

The Maryland General Hospital needs money, just like all hospitals, and hence the United Singers of Baltimore gave a concert for the benefit of this hospital on Friday night. The United Singers of Baltimore are the German singing societies united, and they are a 400 as distinguished from the mere fashionable 400. The leading number was Max Bruch's "Frithof's Saga," which has been given frequently. Charlotte Walker and Alvin Blum were the soloists. Mr. John C. Frank, a very excellent "Deutscher Maennerchor" conductor of the regulation stamp, directed it mechanically. They like it here that way and applaud it, and that is right.

Mr. W. Edward Heimendahl conducted Liszt's preludes, and of course did it well, but had to labor unsuccessfully with an orchestra of heterogeneous material, such as we unhappily have been cultivated into considering the finest body of musicians in the county. Oh, for some Higginson! Shall we ever have a permanent orchestra in this city?

A word for Mrs. Blume-Arends, whose piano solos were a gratifying contrast to the otherwise indifferent performance. This lady is a distinct gain to our musical life. But then it is discourteous to criticize a benefit concert, even if it benefits those who wish to get unprejudiced opinion.

Mrs. Reuling, the wife of Dr. Reuling, was the chief of those who worked hard to bring the concert about. The Reulings are musical.

I have seen occasional notices in your columns of Prof. Richard Burmeister's recent trip to the West, and wish to say that he has returned. He is about to give a series of lecture-recitals with his pupils. Mrs. Dora Burmeister, his wife, has played before Prince and Princess Bismarck recently.

Among those who are going to Bayreuth this summer are Miss Carrie Rosenheim, the contralto, and Mr. Otto Sutro, although the latter has not yet definitely decided.

Mr. Ernest Knabe, of the house of Wm. Knabe & Co., is suffering from a complication of troubles that keep him confined at times to his home. His friends are expressing considerable anxiety regarding his health.

The pay of organists in this city averages about \$100 a year, some playing for \$50 and a few for over \$300 and about that figure. The churches discourage good music, and never contributed to the Oratorio Society except in a tentative manner. Hymns and psalms are sung, and most organs are in a dilapidated condition. Oh, for a Higginson!

H. SLICK (redivivus).

The Aschenbroedel Concert.—Rubin Goldmark's trio in D minor (yet in manuscript) was the principal number at the Aschenbroedel chamber music concert last Sunday afternoon, and this was the program in full:

Trio, D flat (MS.).....Rubin Goldmark
For piano, violin and violoncello.
Lieder—
"Hinaus".....F. Ries
"Feldensamkeit".....Brahms
"Herbststurm".....Grieg
Septet, op. 74.....Hummel
For piano, viola, violoncello, contrabass, flute, oboe and horn.

Those taking part in this excellent program were: Adolf Dahm-Petersen, baritone; Louis Karch, piano; Sam Franko, violin; Friedhold Hemmen, viola; Victor Herbert, violoncello; F. Daehne, contrabass; Fred. See, flute; Carl Jasper, oboe; Hugo A. Geyer, horn, and Miss Mabel Phipps, piano.



BOSTON, Mass., April 8, 1894.

MR. MACDOWELL gave the second of his recitals in Steinert Hall the afternoon of the 5th. His program, as announced, included of his own pieces the "Sonata Tragica," "The Eagle" and "The Brook," from op. 32; Poem, op. 31, No. 2; moto perpetuo, op. 46, No. 2; valse triste, op. 46, No. 6; concert etude, op. 36. The other numbers were as follows: Nocturne, op. 54, No. 4; Grieg; waltzes, op. 64, No. 3, op. 69, No. 1, Chopin, and three pieces by Templeton Strong—"Rustic Wedding Procession," "A Sad Little Girl" and "Forest Spirits."

Two or three days before Mr. MacDowell cut one of his fingers. He struggled bravely at the concert, but pain obliged him to leave the stage after he had just begun the "Forest Spirits," by Strong.

Let me tell you a story of Boston musical life. This eminent pianist and composer had already played the sonata, the pieces by Grieg and Chopin and two pieces by Strong. There remained, after the unfinished number by Strong, six pieces by MacDowell.

After the pianist left the stage about twenty in the audience went to the box office and asked the return of the admission money, which they received. They did not even suggest a compromise. The tickets were sold at \$1.50, and each of the twenty was in that sum plus the Sonata Tragica and five and one-eighth pieces. Or should not the sonata be counted as at least equal to six or seven short pieces, say six; then each one of the twenty should have been contented with—but stay let us make the sum: If eighteen pieces are worth \$1.50, how much are six and seven-eighths worth?

You have heard the Sonata Tragica, and it has been discussed at length in THE MUSICAL COURIER in a most appreciative manner by "The Raconteur," so I shall not dwell upon the nobility shown in its conception and execution. It is to be regretted that the pianist was handicapped in the performance of what promised to be a most interesting program.

There were no concerts of marked importance last week, with the exception of Mr. MacDowell's and the twenty-first Symphony concert.

The editorial article in THE MUSICAL COURIER concerning Mr. Paur naturally excited comment, and the Boston "Post" of the 6th published an article based mainly on reports and rumors that have appeared in newspapers of New York.

I have not the pleasure of acquaintanceship with Mr. Paur, and I cannot speak of his opinion in the matter. But the Boston "Journal" of the 7th, in the latest evening edition, published the following interview with him. The reporter saw him at his house in Jamaica Plain. I know the reporter well. He is a careful and intelligent young man, and I have no doubt but that Mr. Paur expressed himself in these terms:

Mr. Emil Paur, of the Boston Symphony Orchestra, smiled patiently when, in the presence of a "Journal" reporter, he read the latest account of his professional fate. A morning paper of this city, after digesting all the baseless reports concerning Mr. Paur which have appeared quite regularly in some of the New York papers, decided to announce to-day that "the rumor that Emil Paur will not lead the Symphony Orchestra next season has again been revived." It added that, "while there is nothing positive or definite about the statements which are being made, certain circumstances give coloring to them, and it would be by no means strange if next season should find Leader Wilhelm Gericke again wielding the baton in Boston's pet musical organization."

Mr. Paur's smile began to appear as he slowly studied the foregoing quotations, but when he learned further along the ideas of his contract with Mr. Higginson possessed by some persons he laughed in a pitying way. Then he handed back the paper to the "Journal" reporter, remarking: "There's nothing to that at all. It's all what you call—er—oh—lying."

This denial was sufficient, but, being asked by the reporter for a statement of the terms and conditions of his contract, he said:

"I have a contract with Colonel Higginson for 10 years. For that term of years I am bound, but if at the end of five years Colonel Higginson should desire to terminate our relations, a clause in the contract gives him the privilege to do so on the payment of \$10,000."

"It is not true, as you see, according to the contract, that on the payment of \$5,000 my resignation can be asked for immediately. I am bound here absolutely for five years. Neither Colonel Higginson nor myself can release ourselves from this part of the contract, in a way, for he is bound to the contract and I am contented to stay here. I am very contented to stay here," and Mrs. Paur, who had come into the room to enjoy a laugh at the story, nodded assent.

"In the first place, Colonel Higginson is a man of eminent character, and the public, the press and the critics have treated us most kindly."

"Everywhere, in this city, in Washington, in Baltimore, in Philadel-

phia, in Brooklyn—everywhere, except in New York, we have been well received. These stories started in New York, you know. Perhaps Nikisch or Seidl were the authors of them. I say perhaps. I do not know."

"Yes," said Mrs. Paur, "When we were in New York the last time friends told us that Nikisch sent out those stories. Some even said that Seidl and Damrosch were the cause of them. They were orchestra players who told us that, too; but I think, and Mr. Paur thinks, that some of the players themselves may have originated the articles."

"I think so, perhaps," nodded the director.

"I am a man of no favorites. I know my duty and I want others to know their duty. I am going along a straight path to the performance of that duty, and I want others to do the same. I have observed a disposition to be a trifle careless among a few of the players." He was talking more to himself than to the reporter, as if recalling some circumstance to prove his reflections. "But," he said, suddenly speaking as firmly as he could, "Colonel Higginson has told me not to permit careless players to be members of the orchestra, and I won't. I want to do my duty."

"Mr. Paur feels," remarked the musician's wife, "that he is here for the good of the orchestra, and he wants the players to feel that they, too, are here for the good of the orchestra." Mr. Paur smiled and nodded. "The longer he stays here the stronger he will become, and the others will go when they do not do their duty," and Mr. Paur bowed his head once more in approval.

I called on Mr. Ellis, the manager, at Music Hall, but he, like the "Chancellor" in Tennyson's "Day Dream," smiling, put the question by. He said that there was but one man whose statement was authoritative in the matter; that man is Mr. Henry L. Higginson, who, I was given to understand, at that moment was in New York.

Whatever may be the cause, it does not seem to me that there is the same general interest in the Symphony concerts as those of the few preceding years. Certainly since the opera was here there has been little talk of symphony or symphonic poem, suite or overture. Even now there is more talk about the endeavor of Messrs. Abbey, Schoeffel & Grau to turn a portion of Mechanics' Building into an opera house worthy of the name than there is about Mr. Paur's going or remaining.

Some, and they are most friendly to Mr. Higginson and his orchestra, claim that twenty-four Symphony concerts a year are too much of a good thing. Others say that there is a fashion in everything musical, and the Symphony concert no longer seems to be regarded as a necessary social function. I think these last are in error, so far as any diminution of interest on the part of "patrons" and "patronesses" is concerned. But it is true that in the street car, which is the ambulatory salon of Boston, there is little controversy or even discussion about the Symphony concerts of to-day.

Mr. Paur is not much in evidence. He is seldom seen by the general public except on the concert stage. After his work he undoubtedly goes out to his home in Jamaica Plains, where he smokes his pipe and enjoys domesticity. Neither saloon nor kneipe seems dear to him; yet he is said to be a genial man, not without grim humor.

It must have been mistaken humor that led Mr. Paur to put an orchestral piece by Bülow on the program of the Symphony concert given last evening in memory of the late pianist, conductor, wit and scholar. Here is the program:

"Funerale," op. 23, No. 4.....Hans von Bülow
(First time.)
Symphony No. 3.....Beethoven
Two movements from concerto for violin, No. 5, A minor,
op. 21.....Molique
Andante.
Allegro.
Tragic overture.....Brahms

The kindest tribute to the dead man would have included forgetfulness of the fact that he ever composed music. I admit that I never heard his "Nirwana;" but I did hear his overture to "Julius Cæsar" once upon a time in Berlin, when he played at a Philharmonic concert conducted by Willner. The "Funerale" is poor stuff, but in comparison with that overture—that overture never to be forgotten—it seems an inspired work. Only once did I feel such an utter sense of desolation, of blackness of the lowest depth as when that overture was played, and that was some twenty years ago when a train passing through Lima, Ohio, broke down, and I was obliged to wait five hours in the village—for village it then seemed.

The symphony was played exceedingly well, and Mr. Roth gave a calm and accurate performance of the amiable music of Molique.

Let us suppose that the Cecilia, under the direction of Mr. B. J. Lang, gave a wretched performance of some well known oratorio or cantata. Mark me, this is but an absurd, a wild, an impossible hypothesis. Let us then suppose that Mr. Louis C. Elson wrote a dignified article for the "Advertiser," in which he said frankly that the said performance was bad. Let us then suppose that a letter was prepared and sent to the editor of the "Advertiser" protesting bitterly against Mr. Elson's article. Let us suppose again, and for the last time, that this letter was signed by Arthur Foote, S. Lothrop Thorndike, Arthur Reed, Harry Fay and Carl Zerrahn.

Now our friend and colleague, the critic of the "Pall Mall Gazette," heard the Bach Choir, of London, under the direction of Mr. Villiers Stanford, sing Bach's "Pas-

sion Music according to St. Matthew." He wrote this review, which appeared in the "Pall Mall Gazette" March 16, and is well worth reading.

The performance at the Queen's Hall last night of Bach's "Passion according to St. Matthew," by the Bach Choir, under the direction of Prof. Villiers Stanford, was naturally an event to be expected with some eagerness. Now that all is over one can scarcely realize the depth of disappointment in which one grovelled. We began with a spirit of warm approval. This splendid, this highest achievement of musical genius, appealed, as it should do, at the outset by reason of its own force and compulsion. One forgets with the beginning of any interpretation of such a work to be minutely critical. One is inclined to lapse into mere enjoyment. Unfortunately, this was not long possible last night. After the first flush of immemorial delight there came a gradual and startling awakening. Mr. Robert Kaufman had come from Germany to please us, but after the initial pleasure one could not but recognize the spasmodic character of his style and his lack of the knowledge of his own vocal possibility. Once, indeed, he ran very near breaking down altogether. The choruses, too, were seen to be first timid, then, we regret to say, unfeeling. The orchestra played with some fineness, indeed, yet well within any Bach orchestral ideal.

Mr. Salmond sang with a sincere kind of insincerity. Miss Fillinger was not equal to the exacting demands of the soprano part. Miss Marie Brema and Mr. David Bispham indeed sang with extreme conscientiousness; and Mr. Villiers Stanford conducted. Mr. Stanford is a most excellent musician, a man of singular musical refinement and cleverness, a man of delicate musical sympathies, and of occasional musical exquisites; but is he—well, is he?—quite the ideal conductor of Bach's music? There was an exotic languor over the whole interpretation which suited so ill with Bach that, though it was useless to be very angry—we had our Bach after all—filled, and could not but fill every conscientious listener with a world of regrets and disappointments.

Now, is this review vitriolic? Is it silly? Is it written in a slovenly manner? Is it not entertaining reading, even to him who was not present.

But mark, the letter written to the editor-in-chief by the friends of Mr. Stanford. Please observe the list of names signed thereto.

SIR—We desire to utter an emphatic protest, in the name of English music, against the article which appeared in the "Pall Mall Gazette" of the 16th inst. on the subject of the performance of Bach's "Passion according to St. Matthew," given by the Bach Choir on the previous evening. Musicians in London know by this time how much value to attach to the strange utterances on the art which are appearing in your columns; and the sheer ineptitude of the whole notice, like the attempt to take refuge behind such a fatuous paradox as a "sincere kind of insincerity," need cause no more than the usual amount of amused contempt. As, however, the "Pall Mall Gazette" has a foreign circulation, it is necessary that the reporter's observations on the performance should not go unchallenged, or be accepted on the Continent as representing the views of English musicians. The falsity of his remarks is so patent to every musician who was present at the concert that they might be ascribed to willful malice, did not experience of the writer's style prove them to be merely the result of his profound ignorance.

We remain, yours faithfully.

A. C. MACKENZIE, P. R. A. M.
G. GROVE, Director R. C. M.
OTTO GOLDSCHMIDT, late Director of the Bach Choir.
WALTER PARRATT, Master of the Queen's Musick.
C. HUBERT H. PARRY.

MARCH 19.

If Mr. Elson in the faithful discharge of his duty called down such a letter on the head of his chief, even though the gentlemen signing it were the honored men mentioned before, would the chief shudder at the thought of Mr. Elson's indiscretion in stating frankly his opinion? Not a bit of it. In fact, I am sure that the editorial admonition would be something like "Sic 'em Tige." And nobly did the editor of the "Pall Mall Gazette" come to the rescue. Here is the editorial article, and it may serve as an example to every managing editor in the country who now stands in awe of business manager, society fetch or "Academic" opinion. I am sure you will agree with me that the article repays the space it eats:

MUSICAL CRITICISM.

THE GOLDEN IMAGE.

At what time ye hear the sound of the cornet, flute, harp, sackbut, psalter, dulcimer, and all kinds of musick, ye shall fall down and worship the golden image.

We publish a striking and ebullient letter, written over names to which we naturally kneel, and demanding the very particular damnation of our musical critic. We also publish another letter from an independent source urging that the same gentleman should be quasicanonized. Finally we republish the original observations which have brought this dear little storm to burst upon us. Now, in this pleasant correspondence one or two general observations may perhaps be permitted to the defendant. And to show our good feeling we will premise them with a modest, if complacent, gratitude for the announcement through the mouths of those who ought to know, that our critic, though despised in London, is molding musical opinion upon the Continent.

Now, how stand the facts? A thing is done. One gentleman, with no earthly reason for partiality, thinks it badly done. Five other gentlemen, who have or naturally ought to have a proper sympathetic bias for the thing, think it well done. The gentlemen (A. C. Mackenzie, P. R. A. M.; G. Grove, director R. C. M.; Otto Goldschmidt, late director of the Bach Choir; Walter Parratt, master of the Queen's Musick; and C. Hubert Parry)—there is not an irresistible reminiscence in the list of the cornet, flute, harp, sackbut, dulcimer &c. &c. &c.—the gentlemen, then, have such an "amused contempt" for the gentleman that they think it right (for all the world like the Parnellites on Lord Rosebery) to issue a full blown public manifesto, with a restraint of language which does them infinite credit upon the "strange utterances," "sheer ineptitude," "fatuous paradox," "falsity," "willful malice" and "profound ignorance" of the gentleman who thought ill done what they thought well done.

Give us leave to share in return the "amused" feeling which prompts their protest. And then to the point. Of two things one, a critic is either a competent expert or he is one of the general public. In either case his criticism is worth having. Be he the expert he

says his say expertly, and should he think a thing damnable damns it handsomely, or should else be flung from the door of any self-respecting journal. Unless indeed, "in the name of English music," all criticism is bad that is not just gush of praise and rolling of logs.

Or it may be that the critic is not technically an expert; merely a man knowledgeable in music, and loving it, but neither flute, harp, sackbut, dulcimer—no, we mean neither professor, director, master, nor doctor. Well, what is the final measure of high standard in art? In our view, though you flout us, it is the depth of its appeal and the breadth of its application. Take you ten experts in poetry. One will crown his Keats, another his Shelley, another his Browning, and each say: "This is well done, and that ill done." But take your thousand competent men, including experts, and Shakespeare will be king. So with painting, so with sculpture, so, and rightly so, with all art. And thus in all humble confidence we stand by our musical critic, be he expert or be he ignoramus. And gladly publishing the following protest, without doubt sufficiently "emphatic," we shall continue to call what we think bad, bad, and what we think good, good; and only pray that all other journals may have grace granted them to follow our example. And after all nobody need read us unless they want to.

Then came the irrepressible G. Bernard Shaw to the support of his colleague, and the following extracts from his letter will amuse you:

My own criticism, which I wrote with sincere regret, was so severe that it must be withheld until it has been submitted to those who will be legally responsible for its publication.

I should not have written this letter but for the appearance of the names of Sir George Grove and Dr. Hubert Parry at the end of a letter which I feel certain they did not write, not because I have any private information on the subject, but because it is a hot headed and ungenerous attempt to ruin a critic whose verdicts are obviously quite sincere and original, and who has everything to lose and nothing to gain by incurring their displeasure. I know that Sir George and Dr. Parry loved Mr. Villiers Stanford well, but I thought they loved Bach more. If you, Mr. Editor, will ask them to let you have for publication their separate opinions over their separate signatures I venture to predict that they will be received with a respect which is by no means due to a document which is no more than the greatest common measure of themselves and three other gentlemen, of whom two, as middling conductors, have a direct professional interest in silencing any critic who knows the difference between middling and good conducting.

May I, in conclusion, and in all possible good humor, ask gentlemen who may hereafter rush into this controversy, not to mount high horses or write "in the name of English music?" The question at issue is whether a masterpiece of German music was or was not well conducted by an Irishman last Thursday. In settling it I do not ask to be allowed more votes than Dr. Mackenzie on the ground that I am a skilled critic and he is not; but neither am I prepared to allow him more votes than I have myself. Each of us has a right to consider himself somebody in particular; but none of us can pretend to be everyone in general.

Let me add to this hot episode in the history of musical criticism that the critics of the leading weekly journals and reviews of London either condemned the said performance openly, or by almost ignoring it.

Miss Antoinette Trebelli, a daughter of the famous singer, will make her "first appearance in America" at the Star Course entertainment the 11th.

Mr. S. W. Jamieson, pianist, assisted by Mr. W. B. Robinson, bass, will give a concert in Steinway Hall, the 18th.

Mr. B. L. Whelpley will give a recital in Bumstead Hall the 16th.

Mr. Arthur Whiting and Mr. Max Heinrich will give "Die Gaudeamus Lieder" a cyclus from Scheffel's poem, music by Jensen, in Steinert Hall the 16th.

The Bostonians open here the 16th at the Tremont in "The Maid of Plymouth."

The solo parts in "Elijah," to be performed at the complimentary concert to Mr. Zerrahn, will be Miss Juch, Miss Edmands, Miss Little, Messrs. G. J. Parker, G. W. Want, Max Heinrich, D. M. Babcock.

Barnet and Chadwick's "Tabasco" will be given by the Thomas Q. Seabrooke Company at the Boston Museum the 9th.

The program of the twenty-second Symphony concert, the 14th, is Mendelssohn's "Midsummer Night's Dream" music. Mr. George Riddle will be the reader. A chorus from the Cecilia will assist. PHILIP HALE.

Wiesbaden.—The Royal Theatre at Wiesbaden is being thoroughly repaired, and work is going on on the internal decorations. When completed it will be one of the prettiest, most convenient fireproof theatres in Germany.

A New "Mrs. Ford."—Miss Erica Wedekind has appeared with great success as "Frau Fluth" in Nicolai's "Merry Wives of Windsor." It was the young lady's first appearance on the stage. She possesses a light, charming voice, excellent coloratura facility and natural action.

H. Felix.—The Theatre an der Wien, Vienna, has now a success with its production of a new three act operetta, "Husarenblut," by Hugo Felix. The text is based on the popular Hungarian piece, "The Red Sabretache." Some effective dramatic moments are well treated, more in the style of grand opera. The work displays abundant talent.

More About Mottl.—Alberic Magnard, of the Paris "Figaro," writes in high terms of admiration for Felix Mottl, "as his love of Wagner has not made him indifferent to other composers." He points out Mottl's meritorious work on Berlioz and other French composers. Mottl expressed to him his esteem for the works of Delibes, and Chabrier does not forget that Karlsruhe welcomed "Gwendoline" before Paris did. "Pure, non-dramatic music does not seem to interest Mottl," he adds.



A Class Reunion.—The pupils of Mrs. Regina Watson, of Chicago, held their third reunion at her studio on March 16, when this program was given an admirable interpretation:

Prelude and Toccata.....	Lachner
Miss Kathleen Scudder.	
"Murmuring Breezes".....	Jensen-Niemann
"Spring Song".....	Henselt
Mrs. Pinckney.	
"Two Album Leaves".....	Bungert
Miss Frances Dee.	
Ballade, A flat.....	Chopin
Miss Harriet Hale.	
Four poems, after Heinrich Heine.....	MacDowell
Miss Mary Hale.	
"Dors tu, ma vie?".....	Henselt
Nocturne, E major.....	Chopin
Mr. Ralph Modjeski.	
Pastorale.....	Scarlatti-Tausig
Study, op. 104.....	Mendelssohn
Miss Emma Schmitt.	
Scherzo, B flat minor.....	Chopin
Miss Fanny King.	
Ballade, B minor.....	Liszt
Miss Veronica Murphy.	
Sonata for piano and violin.....	Paderewski
Miss Mary Hale and Mr. George Lehmann.	

A Song Recital.—Miss Mary Gordon Thunder gave a song recital at her studio, 313 South Tenth street, Philadelphia, on March 28, when she was assisted by Mrs. E. Osbourne, contralto; Mr. P. Motley, basso; Miss Amy Waugh, accompanist, and Master William Thunder, pianist.

Brooklyn Seidl Society.—The last concert of the Brooklyn Seidl Society was given at the Academy of Music on Thursday evening of last week. This program was given under Mr. Seidl's direction:

Symphony, from the "New World".....	Dvorak
Hungarian Fantasia.....	Liszt
Prelude, "Parsifal".....	Wagner
Funeral March, "Götterdämmerung".....	Wagner
Concerto, No. 2, for violoncello.....	V. Herbert
Mr. Herbert.	
"Love and Death," "Tristan".....	Wagner

Liebling Amateurs.—This program was given by the Liebling Amateurs at 19 Ray street, Chicago, last Saturday afternoon:

Alla gavot.....	Niemann
Miss Reynell.	
Valse Impromptu.....	Grieg
Springtanz.....	Grieg
Miss Williams.	
Gondoliera.....	Moszkowski
Miss Catlin.	
Violin solo, Fifth Air Varié.....	Dancila
Ray Groff.	
"Beautiful Blue Danube Waltz".....	Mills
Miss Ledward.	
Etude in D.....	Reinhold
Mr. Law.	
Gavot, op. 135, No. 1.....	Raff
Miss Taylor.	
Valse, op. 31.....	Palumbo
Miss Graham.	

Opera Pupils.—The first of two operatic concerts by the pupils of the New York School of Opera and Oratorio will be given under Mr. Agramonte's direction to-morrow evening at the Manhattan Athletic Club Theatre, when scenes and acts from grand opera will be given. The second concert will be given April 19.

A Morgan Concert.—Miss Maud Morgan will give a concert at Mendelssohn Glee Club Hall on April 26. She will be assisted by Emil Fischer, Anton Hegner and the Lenox Choral Club.

Sternberg.—Mr. Constantin Sternberg has been invited to contribute to "Half Hours with the Best Composers," and has sent a concert etude, "Le Tour Billon," and a slow movement, "Songs d'Amour," which will doubtless further add to the credit of the composer.

Mr. Sternberg will go to Europe about the middle of June.

Conrad Wirtz's Concert.—A concert was given recently at Westchester, N. Y., for the First Presbyterian Church, under the direction of Mr. Conrad Wirtz, assisted by Mr. Paul C. Beebe, violoncello; Mr. Knut L. Johnson, humorist, and the Mozart Quartet, Miss Marion Drew, soprano; Mrs. H. C. Magruder, alto; Mr. W. H. Bartle, tenor; Mr. A. Dahm-Peterson, baritone.

J. Humfrey Anger's Interesting Papers.—A series of articles on "Simple Counterpoint; How to Write It," by J. Humfrey Anger, Mus. Bac., Oxon., F. R. C. O., is now

appearing in the "Canadian Musician" (published in Toronto), and is attracting the attention of Dominion musicians especially, who appear particularly interested in these really masterly articles on this important branch of musical study.

In addition to the intrinsic worth of these papers (even to those who may not be able to avail themselves of viva voce instruction) it may be said that an ingenious and original system of figuration is used, which not only does away with the necessity of actual notation, but also enables the author to explain harmonic progressions, &c., in a simple and concise manner.

Mr. Anger, who, by the way, studied counterpoint under that well-known authority on the subject, Professor James Higgs, is principal professor of harmony, &c., at the Conservatory of Music, Toronto, and examiner for musical degrees at Trinity University in that city. It may therefore be surmised that the future issues of the "Canadian Musician" containing the articles referred to will be awaited with pleasurable anticipation.

Return of the New York Philharmonic Club.—The New York Philharmonic Club, Eugene Weiner, director, consisting of Sol Marcossion, violin; Geo. Sauer, viola; Carl Barth, violoncello; Eugene Weiner, flute; Frank Porte, violin, and S. Elkind, double bass, have returned from a most successful tour, appearing to crowded houses in the principal cities of New England and the Southern and Western States. In Boston, Worcester, New Haven, Philadelphia, Pittsburg, Richmond, Detroit, Rochester, Indianapolis, Chicago, Minneapolis, St. Paul, Cincinnati and Washington they were greeted with enthusiasm, and the plaudits of the press declared them this season to have surpassed their former excellency in quality of tone, finish and rare unity of purpose and execution displayed in their interpretation of chamber music, as well as the individual character of the solo numbers given by the eminent flute virtuoso Mr. Eugene Weiner, Mr. Marcossion and Mr. S. Elkind. The club is assisted by Miss Marion S. Weed, mezzo soprano. Miss Weed's successes are to be attributed not only to an unusual charm of vocal method but to her commendable clearness of enunciation and pleasing stage presence. The club has yet about a dozen engagements to fill during this month.

Two Popular Singers.—An "Evening of Poetry and Song" was given by Mrs. Marie L. Ranke, Miss Louise Gerard and Mr. A. G. Thies at the Fifth Avenue Hotel last evening.

Miss Gerard and Mr. Thies will give two song recitals on April 23 and 30, when Mr. Victor Herbert and Flavie van den Hende will assist.

Scharwenka's Concert.—Prof. Xaver Scharwenka gave a highly successful concert at the Lenox Lyceum on Thursday evening of last week. The principal number of the program was a new string trio (op. 45, A minor) by Professor Scharwenka, which was given its first hearing on this occasion, and which was very favorably received, especially the second (adagio) movement. Miss Brodsky and Mr. Hugner assisted. Mrs. Carola Rieg gave some admirable solos, and four of Professor Scharwenka's pupils, Misses Hirschmann, Schaefer, Levy and Balz, were heard to much advantage. Miss Hirschmann in particular gave an excellent performance of Liszt's concerto in E flat major.

For the Sangerfest.—Mrs. Materna Lillian Blauvelt, Emma Juch, Maud Powell, Emil Fischer and Victor Herbert have been engaged to take part in the Sangerfest to be held in Madison Square Garden, June 23, 24, 25 and 26. Over 200 singing societies, with a chorus of 3,000 voices are to participate.

Marteau's Invitation Recitals.—A series of three invitation concerts are to be given by Henri Marteau, assisted by other artists, in Chamber Music Hall, of Music Hall Building. The first was to have been given yesterday afternoon, the others take place on the afternoons of Friday, April 13, and Tuesday, April 17. Messrs. Lachume, Koert, Hegner and Mannes will take part, with piano and cello.

Supplementary Opera Season.—The program of operas to be presented during the season comprises "Werther," "Mignon," which will be sung for the first time at the Metropolitan this season: "Aida," "Faust," "Carmen," "Nozze di Figaro," "Lohengrin," "Romeo et Juliette," "Cavalleria Rusticana" and "Pagliacci."

The opening bill Monday, April 16, will be "Faust," and this opera will be given only once. It will be cast with Mesdames Melba, Bauermeister and Scalchi, and Messrs. Edouard and Jean de Reszké, Lassalle and Vaschetti. On Tuesday "Carmen" will have its only performance, and in it Calvé, Bauermeister, Ibles and Eames, Ancona, Gromzeski, Carbone, Viviani, Rinaldini and De Lucia will take part. "Aida" will be given on Wednesday evening, and it will be presented only this time. As it was not sung during the winter season, this will be the only performance this season of the picturesque opera. Nordica, Bauermeister and Guercia, Lassalle, Plançon, Castlemary and Vignas will sing the principal rôles.

The long promised and much discussed "Werther" will have its first production here on Thursday night, sung by Eames, Bauermeister, Ibles and Arnoldson, Martapoura,

Carbone, Vaschetti and Jean de Reszké. "Lohengrin" is announced for Friday evening, with Melba and Furschmadi, La Salle, Plançon, Vaschetti and Vignas, while the Saturday matinee will see "Romeo et Juliette" presented with Eames, Bauermeister and Guercia, Edouard and Jean de Reszké, Plançon, Martapoura, Mauguier, Castlemary Vaschetti and Rinaldini in the leading rôles.

There will be but one Sunday night concert given during the season and that will take place on the evening of April 23.

Lillian Blauvelt.—Lillian Blauvelt is fast coming to the front; she has in the past week closed the following music festivals: Courtland, May 31; Binghamton, June 7 and 8; Toronto, June 15, 16 and 17, and the New York Saengerfest, June 25. Next season she will be again under the sole management of Henry Wolfsohn.

Busoni.—F. Busoni, the pianist, after a year's residence in this city, is now on his way to Europe.

Trebelli.—Miss Antoinette Trebelli, daughter of the famous contralto, arrived in this city on Sunday. She will be heard at a number of the May festivals, including those at Indianapolis and Cincinnati.

Leonora von Stosch Married.—Milwaukee, Wis., April 8, 1894.—The marriage of Miss Leonora von Stosch, the violinist, to Mr. Louis M. Howland, one of the World's Fair commissioners from New York, took place here this afternoon at the Pfeister House, the Rev. E. G. Richardson, rector of St. James' Episcopal Church, officiating.

Mr. Howland and Miss von Stosch arrived in Chicago yesterday from the East, accompanied by several friends, and stopped at the Auditorium. This morning they came to Milwaukee.

The couple will leave here in the morning for Chicago, and after a short stay there will go to Europe for a year.

The bride is a talented musician. Her father was a German of noble family, who married an American. Her musical education was received at the conservatoires in Brussels, where she received a first prize, in Paris and in Germany. After returning from Europe Miss von Stosch, with her mother who has married again, went to live in Washington, D. C.

Mr. Howland is a widower. His first wife was a daughter of Mr. F. N. Lawrence, and a sister of Mrs. Foxhall Keene and Mrs. Harry Alexandre. He is an amateur musician of considerable ability.—"Herald."

Seidl's Vacation.—Anton Seidl goes to the Catskills on April 16.

Andrew Jackson Damaged.—Andrew R. Jackson, colored, secured \$250 damages from the Chicago Opera House because he was not permitted to sit in the parquet circle.

Third Liederkrantz Concert.—The third concert of the Liederkrantz was given at the handsome club house, East Fifty-eighth street, last Sunday evening, before an audience that overflowed into the foyer. The principal choral numbers were "Das Meer," Nicode; "Sontags am Rhein," Schumann, by the male chorus; a chorus from Scharwenka's "Matswintha," by the women's chorus (in which Miss Gertrude M. Stein took the solo), and a chorus from "The Tower of Babel," by the double chorus. These, under Mr. Zollner's direction, were ably sung and were warmly received. Mr. Richard Arnold gave an admirable violin solo, and some "Lohengrin" selections were given with these soloists: "Elsa," Miss Emma Juch; "Ortrud," Miss G. M. Stein; "Lohengrin," Mr. Carl Naesar; "Telramund," Mr. Emil Steger; "Koenig Heinrich," Mr. Conrad Behrens. The orchestra was Seidl's.

Mr. Carl's New York Concerts.—Mr. William C. Carl will give two evening concerts at the First Presbyterian Church, Fifth avenue and Twelfth street, assisted by distinguished artists, the latter part of April; the dates of which will be announced next week.

The concerts will be free to the public and are given in response to many requests by those who could not attend his afternoon recitals.

Liebling.—Mr. Emil Liebling gives a piano recital at Dubuque, Ia., on Monday evening.

Marum String Quartet.—The Marum Quartet, of Chicago, will give its fourth concert in the recital hall of the Schiller Building, Tuesday evening of next week. Wm. H. Sherwood, pianist, and Joseph Schreus, clarinet, will assist in this program:

Trio, D minor, op. 49.....	Mendelssohn
Sonata, piano and violin, D minor, op. 21.....	Gade
Quintet, clarinet and strings.....	Mozart

Detroit School of Music.—The pupils of the Detroit School of Music, Franz Apel director, gave a very interesting program on Saturday afternoon of last week at Schwan-kovsky's Hall.

Sousa's Triumphant Tour.—The press notices received by the Sousa Band on its Western trip give evidence that popular band is meeting with increased success everywhere. This notice from the "Examiner," of San Francisco, is but one of the many tributes paid the organization:

Sousa's Band made its first appearance at the Exposition yesterday and the Sunday crowd paid comparatively little attention to any-

thing else. Everybody who went through the gates seemed inspired with the absorbing desire to hear that band.

When Sousa stepped upon the leader's platform he was greeted with applause, which he acknowledged by lifting his hat. The first number on the program was an overture from "Tannhäuser." Each succeeding number had to be followed by an extra, for the crowd knew good music when they heard it, and seemed never to tire of listening. But when Sousa had the band play the "Washington Post" march for one of the encores the enthusiasm reached its height. It seemed as if everybody present felt that no one but the man who writes a piece of music really knows how it ought to be played, and everyone who heard it on this occasion seemed to think that he had never really heard it before. The result was that a second encore was demanded, and the call was made not only by the clapping of hands, but by shouting.

Arthur Pryor's trombone solo, "Rocked in the Cradle of the Deep," was one of the splendid numbers. A shower came just as Mr. Pryor was in the midst of his performance. A few of the listeners scudded to shelter, but the great majority stood their ground in the rain. There were in the crowd many of the best known musical people of San Francisco. It was noticeable also that there were a great many other uniformed bandmen in the audience. The Midwinter Exposition Band, who played the morning concert, remained on the ground to hear the newcomers. The Vienna Prater Band stayed as long as they could before going to their own concert, and many members of the Iowa Military Band were also present.

As the shower kept on it was thought best to let the band finish its program in the Agricultural Building. The crowd followed, and there, under the great glass dome, the Sousa Band played during the rest of the afternoon to the biggest crowd that had ever before been assembled under that roof. One of the extras played by the band in the Agricultural Building was the "High School Cadets' March," No. 5 was Liszt's "Hungarian Rhapsody No. 2," which called out round after round of applause. Sousa's new "Liberty Bell March" also made a decided hit.

The Pevny Sisters.—The two Pevnys, Olga and Irene, have been again singing in Cincinnati, receiving the most favorable local criticisms. They sang on April 1 and 8, and in the meantime Miss Olga was telegraphed by Abbey & Grau to come to Chicago to take the part of "Venus" in "Tannhäuser" in place of Mrs. Nordica, who was ill.

Helen von Doenhoff.—Helen von Doenhoff has been engaged as leading contralto for Charles H. Pratt's English Opera Company, which is headed by the ill fated Tavery. Mr. Pratt, who for years was Emma Abbott's manager, proposes to organize a first-class company.

Toronto Musical Festival.—The Toronto Musical Festival and opening of the new Massey Hall will take place June 15, 16 and 17, when "The Messiah" and Arthur E. Fishers' "Wreck of the Hesperus" will be produced. The following artists have been engaged: Emma Juch, Lillian Blauvelt, Clara Poole-King, William M. Rieger and Dr. Carl Dufft. A festival chorus and orchestra will be under the direction of Conductor Torrington.

Louis Blumenberg Returns.—Mr. Louis Blumenberg, the cello virtuoso, has just returned to New York with his concert company after a tour comprising 100 concerts, thus completing one of his most successful seasons. He will spend a few weeks in New York resting, afterward filling a few engagements still booked.

WANTED—A well-known New York contralto desires engagement with a first-class, reliable concert company. Address "Malibran," care of THE MUSICAL COURIER.

WANTED by a pianist who has studied abroad for four years and who contemplates returning to America next spring, a position as teacher of the piano at a well established conservatory or academy. Address "K. R.," office of THE MUSICAL COURIER, 19 Union Square, W., New York city.

Recital at Galloway College.—Miss Lizzie Simms, a pupil of Miss Thekla Burmeister, gave a piano recital at Galloway College, Searcy, Ark., on March 31, assisted by Miss Salome Simms, soprano. An excellent classical program was heard.

Paderewski's Next Visit.—Paderewski cabled on Monday that his coming performances in America would begin on January 2, 1895, when he will open a series of concerts which he expects will be the last the American public will have an opportunity of hearing from him.

Wodell Goes to Boston.—Mr. F. W. Wodell, baritone and teacher of singing, has removed from Rochester, N. Y., to Boston, where he is located in the Pierce Building, Copley square. Mr. Wodell is now director of music of Ruggles Street Baptist Church, Boston. He is writing a series of letters on Boston music and musicians for the Rochester "Post-Express," which are read with great interest in the latter city where he has been a power in musical circles.

Business at the Opera Comique.—The Paris Opera Comique took in this year during February 134,619 frs. at thirty-four performances. Last year during the same month with the same number of performances it took in 227,410 frs. Decrease for February last, 92,791 frs. The decrease in January was 60,000 frs.

Ch. Silver.—At the last concert of the Orchestral Society, Rome, between the prelude to "Tristan" and Beethoven's F symphony there was given an orchestral suite by Ch. Silver, pensionnaire of the French Academy. The work is described as marked by originality, personality and a truly gaulois spirit. The name is not German nor Italian, but French, and what is more, is Silver's.



Sonderhausen.—The Whitweek festivities are arranged as follows: On Whit-Sunday the thirteen German student singing societies, and deputies from the three Austrian societies of Vienna, Innsbruck and Graz will meet at Sonderhausen. In the afternoon will be a symphony concert in the Lohpark, in the evening a commers of welcome. On Whit-Monday morning will be a general rehearsal; afternoon the festival concert in the theatre; evening a commers. Next day will be a "Katerfrühstück" with "Mimik" in the morning; at noon a procession to the castle; in the afternoon a public dinner; in the evening a garden festival. The festival ends next day with a trip to the Kyffhäuser—a morsel of bread to a monstrous deal of sack, usseemeth.

Verdi.—It is now announced that Verdi will not visit Paris on the occasion of the production of his "Falstaff" there.

Saint-Saëns.—Mr. Saint-Saëns has come out in a new character, that of an astronomer. At the last meeting of the Astronomical Society of Paris, the secretary read two letters from the author of "Samson et Dalila" relating to an astronomical problem.

Vienna.—The novelties announced for performance at the Opéra next season are "Cornelius Schut," by Smareglia; "Mara," by Hummel, and "Hänsel and Gretel," a fairy play by Humperdink, besides the ballets "Amor on His Travels," music by Berté, and "The Wedding at the Barber Shop," music by Mader. Negotiations regarding Leoncavallo's "I Medici" have been proceeding, but appear not to have led to any result at present.

Mottl in Paris.—At the Châtelet, Paris, Mr. Felix Mottl directed the first of four special concerts organized by Mr. Colonne. The first half of the program was devoted to Berlioz, and consisted of the "Benvenuto Cellini" overture, a duet from "Béatrice et Bénédicte," the "Carnaval Romain" overture and excerpts from "Roméo et Juliette." The second half was given up to performances of Wagner's "Meistersinger" overture, the prelude and finale of "Tristan," the "Parsifal" prelude and the "Tannhäuser" overture. The second concert, which took place on Good Friday, was directed by Mr. Hermann Levi, and the program consisted of works of Wagner and Beethoven. The third, on April 22, will be devoted to Grieg's compositions, conducted by the composer, and the fourth, on April 29, will be a Berlioz concert. Respecting Mottl the "Musical News" says: "Quite a revelation to Parisians was the concert at the Châtelet, which Mr. Felix Mottl, the famed Karlsruhe chief d'orchestre, had come expressly to conduct. Mr. Mottl interpreted the numbers on the program, consisting of selections from Berlioz and Wagner's operas, in his usual and most superb style, and, as may be imagined, his masterly comprehension of the French as well as of the German composer's works, the exquisite delicacy with which he rendered every light and shade of the more refined parts, and the grand passion he threw into the more emotional passages, were indeed a lesson to French conductors, who too often seem to fancy conducting and beating time are one and the same thing. In the overtures to 'Benvenuto Cellini,' to the 'Meistersinger,' to 'Tristan,' and to 'Tannhäuser,' and the 'Prelude to Parsifal,' was the difference between Mr. Mottl's conducting and that of Parisian chefs orchestre especially noticeable."

Mrs. Jaell.—Mrs. Jaell lately gave at the Salle d'Harcourt, Paris, a recital of works by Schubert, Bach, Schumann, Chopin Saint-Saëns, and Liszt. The works of the last named formed one-half of the program.

Beethoven.—The Paris Beethoven Society gave March 9 in the new Salle Pleyel its second performance. Messrs. Geloso, Schneeklud, Capet and Monteaux gave the Seventh and Thirteenth quartets and Mr. Camille Chevillard the sonata, op. 57.

Siegfried Wagner.—A late concert at the Brussels Alhambra was conducted by Siegfried Wagner. He is said to be personally very like his father, very sympathetic in appearance, very nervous, very much wrapped up in his work, displaying abundance of gesture, with mimetic movements of the whole body. He is left handed, and, says the critic, plays all by himself the work that the orchestra is executing, and his warmth is sometimes contagious. For an architect this is all right. In cases of nuance and delicacy, as in the "Siegfried Idyll," which

was massacred, he was astray. Luckily the orchestra could play without a conductor. Still Siegfried Wagner received a warm welcome.

Milan.—The renovation of the old Canobbiana Theatre, lately purchased by Sonzogno, is being hurried on. The season of the new theatre, where opera and ballet will be played, will last eight months, and the program promises thirty operas and ten ballets, known or unpublished. The engagements of Tomagno and Mrs. Melba are announced.

Riedel.—A beautiful monument to Riedel, the founder of the Riedel-Verein, will be erected over his grave at Leipsic. The subscriptions were large enough to provide funds for a second memorial, which will be erected in some public place.

"Princess Edelweiss."—Albert Tottmann's choral work, "Princess Edelweiss," was lately given at Gotha, with tableaux vivants, and had great success.

"Roland's Death."—On March 6 the London Music Society produced for the first time "Roland's Tod," a work for soli, male chorus and orchestra, by Dr. Heeger and E. Walter. The music by the latter is often very dramatic, while there are in the part of "Roland" some lyric moments. The execution was thoroughly satisfactory.

Joachim and Patti.—It is fifty years since Joachim and forty years since Patti first appeared in London. The English Academy of Music is proposing to present to both a memorial of the event.

Vienna Conservatory.—During the last school year the Conservatory of Vienna had 860 pupils, of whom 130 were foreigners.

Draeske.—After a long pause Draeske's opera, "Herrat," was revived at the Court Theatre, Dresden.

"Trischka."—The one act opera "Trischka," by Meyer Hellmund, is described as equally dull in text as in music, and as reflecting no credit on the stage of Altenburg, where it was produced.

"Cleopatra."—The quarrel between Breitkopf Härtel and F. Hofmeister respecting Enna's opera, "Cleopatra," has been arranged.

Weimar.—Mottl's "Fürst und Sängler" was warmly received at its first production at the Court Theatre.

New Works.—Paris, at the Théâtre d'Application, a Féeerie "L'Oiseau Bleu," music by Arthur Coquard. Nantes, a one act comic operetta by A. Charles and Andran, "Le Diner de Madelon." Rome, a new operetta, "La Sposa di Charolle," by Valente. Paris, a comic opera, "Le 3e Hussards," by Justin Clevrie.

F. Rummel.—A piano concert was given at Copenhagen last month by Franz Rummel. He performed Bach's "Italian Concerto," Beethoven's sonata, op. 81, Schubert's "Wanderer Fantasie," Liszt's "Second Hungarian Rhapsodie" and pieces by Brahms, &c.

Augsburg.—At the last Oratorio Society's concert at Augsburg parts of Max Zerger's music to "Faust" were produced.

Stuttgart.—On March 11 "Lohengrin" was performed for the hundredth time at the Court Theatre, Stuttgart.

Deaths.—Vienna, March 12, Ludwig A. von Frankl, the Nestor of Austrian poets, aged eighty-four. Budapest, March 12, Eduard Paulay, director of the National Theatre, aged fifty-eight. At Naples the basso-buffo, Ferdinando Casaccia. In Turin, the composer, Luigi-Fabbrica.

Aspestrand.—The Norwegian composer Aspestrand has been living for two years past in Gotha, and his opera, "The Sailor's Bride," was to be produced some time during March by order of Duke Alfred.

Palermo.—Guglielmo Zuelli, professor of composition, has been named director of the Conservatory of Palermo.

Minnie Hauk.—According to German papers Minnie Hauk will return next winter to her Vaterstadt, New York, and sing in the opera there.

Leipsic.—The City Theatre of Leipsic produced for the first time the "Robin Hood" of Albert Dietrich, March 18.

Prague.—The two act "Etelka" of the young Italian, Cresenzo Buongiorno, given at the Prague German Theatre, March 18, is said to display great talent, and its success is to be attributed to the music, not to the libretto.

Franchetti.—The new three act opera, "Fior d'Alpe," by Franchetti, was performed for the first time at La Scala, Milan, March 15, and had a great success.

Germans in Italy.—The string quartet of Carl Halir, Carl Markels, Adolf Müller and Hugo Dechert had a brilliant success at a late concert of the Quartet Society of Milan.

Warsaw.—The Lettite Theatre at Warsaw, a house for operetta, was destroyed by fire March 13.

Josef Grossmann.—The capellmeister of the Cologne City Theatre, Josef Grossmann, has been invited by the Intendant of the Buda-Pesth Opera to undertake three trials in conducting there with a view to a five years

contract as capellmeister of the Opera House after September 1. Grossmann will conduct "Fidelio" and the "Huguenots" some time this month.

Hans von Bülow.—The autopsy on Bülow revealed that he was suffering from a chronic disease of the kidneys; but death was caused by a sudden embolism.

Maurin.—Mr. Maurin, professor of the violin at the Paris Conservatory, died lately, aged seventy-one, after a long sickness.

Paisiello.—The city of Tarentum has voted a sum of 12,000 frs. for the purpose of removing the body of Paisiello from its present resting place at Naples to his native city of Tarentum.

New Italian Operettas.—At Genoa, "I Carbonari," by Bracco. At Cerignola, "Otello ovvero Costello l'Africano," by Gaetano Scognamiglio. At Florence, "Fra Cielo e Terra," by Surico Ranfagni.

Naples.—The first representation of "Regina Diaz" opera in two acts, music by Umberto Giordano, composer of "La Mala Vita," had only a moderate success at Naples. The libretto is based on that of "Maria di Rohan."

Bazzini.—The violinist Bazzini, director of the Milan Conservatory, is reported to be seriously ill. He is in his sixtieth year.

Mancinelli in a Scrape.

CHICAGO, April 6.

M. MANCINELLI, director of the orchestra with Abbey & Grau's grand opera company, now at the Auditorium, was arrested to-night by a Chicago detective, taken to the Central Station and accused of being a member of a gang of thieves who have been picking pockets in a Clark street dime museum. He obtained his liberty, as the managers of the museum, after learning who he was, did not desire to prosecute him. He was taken to Central Station at 6 o'clock. A few minutes after 7 o'clock he was released and then he hurried to dress for the evening, after which he made his appearance as director of the orchestra in the rendition of "Faust." He displayed no nervousness and acted as if nothing had occurred to ruffle his temper. The members of the orchestra did not know their leader had been in such a predicament. Mancinelli thought that, as the police had given him his liberty, he was safe from further molestation.

Mancinelli vehemently denies his guilt and declares that the charges are ridiculous. He declares that it is a case of mistaken identity. The men who ordered his arrest affirm that their suspicions were founded on facts. They are attached to Kohl & Middleton's Museum. Samuel Lewis, the stage manager, and Charles McCurran identify him positively as one of five men who have been at the museum several times and have acted suspiciously. They further assert that they warned Mancinelli to leave the place, and that he obeyed orders and asked that nothing be said, promising never to come back.

Lewis, the stage manager, says that he saw Mancinelli there first three weeks ago. There were four men with him; all looked like Frenchmen and all were well dressed. With their appearance patrons complained that they were the victims of pickpockets. Handkerchiefs, pocketbooks and watches were stolen. About a week ago Lewis spoke to a man whom he declares to be the orchestra leader, and told him not to come to the museum any more.

McCurran, another museum employé, says he saw the quintet of Frenchmen mingling suspiciously with the crowd. McCurran waited. On last Tuesday afternoon, he says, Mancinelli made his appearance in the place. McCurran followed him when he left the museum. The stranger went into a big retail store on State street. Inside he declares that he saw Mancinelli put a silk handkerchief into his overcoat pocket. He did not make complaint, but followed him out of the store. Mancinelli mingled with the crowd on State street and entered Kohl & Middleton's museum on that street. There his actions were suspicious. McCurran did not have a chance to follow the stranger to his lodgings, but became satisfied that he would bear watching.

To-night when Mancinelli walked into the Clark street museum the police were notified. A policeman came hastily, and, touching the musician on the shoulder, informed him that he was under arrest. The orchestra leader flushed, and denied that he had ever visited the museum before. At the Central station, however, he confessed that he had frequented the place.

"I am gathering material for a book that I am writing of my life," he explained, "and I wanted to incorporate some incidents of my American sojourn while mingling with a typical crowd in a dime museum." He had heard that W. T. Stead had written a book on Chicago, and wanted to follow his example. The police winked at the story. Finally, when Mancinelli saw that a cell stared him in the face, he gave his real name and occupation, and said that it was absolutely necessary that he be on hand at the Auditorium to-night to lead the orchestra. A detective in plain clothes accompanied him to the playhouse, where his identity was satisfactorily established. As no warrant had been sworn out for his arrest, and as no specific charge could be preferred against him, he was made free. It is not likely that he will be prosecuted.—"Sun."



LONDON, 55 Acacia Road, N. W., March 24, 1894.

THE last Saturday Popular Concert of the season, took place on the 17th inst., when St. James' Hall was crowded to its utmost capacity and still many were turned away. The program opened with a quartet in F minor (Mendelssohn), which Messrs. Joachim, Ries, Gibson and Piatti rendered in the exemplary manner usual to this tried band of distinguished executants. Mr. Leonard Borwick was equally happy in his selection of Mozart's sonata in D major, and later joined Mr. Joachim and Mr. Piatti in Beethoven's trio in B flat. Enthusiasm was unbounded when Lady Hallé and Dr. Joachim played Spohr's beautiful duo concertante in D major for violins, repeating the rondo or last movement in response to incessant applause. Miss Gwladys Wood contributed some songs from Liszt, Brahms, and Robert Franz that were sung very artistically and merited the hearty approval that followed. At the Monday Popular Concert, which was also the last of this season, the program opened with Mendelssohn's posthumous quintet in B flat, which received a most satisfactory interpretation from Messrs. Joachim, Ries, Gibson, Hobday and Piatti. On this occasion the general public as represented by the overflowing audience paid fitting tributes to the veteran violinist and cellist, when each in his turn played a solo. Mr. Piatti appeared first, in Veracini's largo and allegro, which favorite movements were never better executed than on this occasion. At the finish loud and prolonged applause greeted the famous cellist, who after repeatedly bowing his acknowledgement responded with more to the delight of all present. Dr. Joachim chose for his solo several numbers from his arrangements of Brahms' "Hungarian Dances" (Miss Fanny Davies assisting at the piano.) Again continuous applause rang throughout the hall, intended as an expression of appreciation for the long faithful service he has rendered high class music in England by his introduction and superb renderings of the works of the great masters; this the great virtuoso generously interpreted as a call for more, and as of yore gave unstintingly of his rich bounty. The program was prolific in good things and further included Saint-Saens' variations on a theme by Beethoven for the two pianos, played most acceptably by Miss Agnes Zimmermann and Mr. Leonard Borwick, and Schumann's quintet in E major. Mr. David Bispham, who has come to the fore so rapidly of late on account of his most artistic singing, was very successful in Brahms' "Die Mainacht," Schumann's "Ich grolle nicht," and "The Two Grenadiers."

On Thursday night the celebration in honor of the jubilee of the début in England of Alfredo Piatti and Joseph Joachim took place at the Grafton Galleries. The friends and admirers of the two great men, including nearly every musician in London of note, gathered to assist in paying fitting tribute to the incalculable service rendered classical chamber music in this country by their introduction and high interpretations of the works of the representative musicians of all the best schools. Dr. Mackenzie opened the ceremony by reading the following address to Mr. Piatti:

Mr. Alfredo Piatti—The present year witnesses the fiftieth anniversary of your first appearance in this country, and it is with sincere pleasure that we have met together for the purpose of doing you honor on an occasion so remarkable in our musical history. While offering you our warmest congratulations on this auspicious event, we desire to assure you of our sentiments of deep regard, and to acknowledge with infinite gratitude the delight which, season after season, you have afforded us by means of your consummate art. Your constant co-operation in the quartet at the Popular Concerts from the first has been not only a fundamental source of strength to the institution itself, but an important factor in that growing love for chamber music which has been so conspicuous a feature in our recent musical progress. The example of your faultlessly pure style and your rare artistic discretion has been of incalculable value, and we have good reason to feel proud that so illustrious a master of his instrument as yourself should have made London his home during a considerable portion of every year. We earnestly trust that your visits may be renewed for many seasons to come, and we shall gladly proffer you the same hearty and cordial welcome which you have hitherto received among us.

After the applause had died away Mr. Piatti feelingly replied, expressing his appreciation of the honor bestowed upon him, and also spoke briefly of his struggles before he gained a position, of the earnestness and sincerity of the English people, and excited no little merriment by his reference to the "little fat boy in tight trousers" who made his début the same year as himself.

After another storm of applause Sir George Grove read the following address to Dr. Joachim:

Professor Joachim—It is with the deepest pleasure that we have assembled to celebrate the fiftieth anniversary of your first appearance

in England, and we beg that you will accept our heartfelt felicitations upon an event so exceptional in its nature and fraught with such profound interest to lovers of music in this country. We gladly avail ourselves of this opportunity to renew the expressions of our unbounded admiration for your gifts, both as an executant and a composer, as well as for those noble personal qualities which have distinguished you throughout your brilliant career. We desire, moreover, to place on record our great appreciation of the inestimable benefits that have accrued to the cause of music in England through your yearly presence among us, through the influence of your exalted talents and through the unwavering loftiness of your artistic purpose. You have commanded and you possess our sincerest gratitude in alliance with those feelings of true affection and esteem which a pure and long existing bond of friendship can alone create. In conclusion, we express a fervent hope that you may be spared for many years to shed the lustre of your genius upon the whole musical world.

Dr. Joachim seemed to be deeply affected by the sincere expression of appreciation of his services extending over a half century, which had been a long series of triumphs since he had made his début under the guidance of Mendelssohn up to the present hour. He spoke on the kindly praises that had always fallen to his work, and of the many and lasting friendships that he had formed while here. Hearty applause followed his remarks that finished the ceremony, after which all enjoyed the opportunity of extending personal congratulations to the illustrious guests. Among those present were Mr. Victor Beneke, Mendelssohn's son-in-law; Mr. Paul Beneke, M. A., Mendelssohn's grandson; Sir Joseph Barnby, Prof. J. F. Bridge, Mr. Arthur Chappell, Mr. F. H. Cowen, Mr. W. H. Cummings, Sir Charles and Lady Hallé, Dr. C. H. H. Parry, Mr. Kuhl and Mr. Hermann Klein, honorary secretary of the reception committee, and others.

At the Crystal Palace last Saturday Mr. Mann gave the "Redemption" (Gounod) "in reverential memory of the composer." Mr. David Bispham gave his characteristic refined rendering to the parts of the bass "Narrator" and the part of "Jesus"; Mr. Edward Lloyd sang the tenor rôle with his accustomed success; Miss Ella Russell sang the soprano music, meeting with the hearty approval of the large audience. Miss Marion Mackenzie and Miss Margaret Hoare acquitted themselves very creditably, and Mr. Mann's choir and orchestra were fully up to their best work.

The concert organized by Mr. Austin and Mr. Saunders on St. Patrick's Day at St. James' Hall was attended by such numbers that many were unable to gain admittance. Celtic enthusiasm knew no bounds when such favorite artists as Miss Liza Lehmann, Mrs. Antoinette Sterling, Mr. Lloyd, Mr. Santley and others sang such songs as "Killarney," "John O'Grady," "Molly Bawn," "Father O'Flynn" and other favorites.

At the Albert Hall Mr. William Carter held one of his national concerts, assisted by his choir, the band of Her Majesty's Scots Guards and an array of vocal talent that did full justice to the long and varied program, including many familiar Irish melodies, interspersed with other selections. It would be impossible here to go into detail about the concert, and I will only mention that Mrs. de Vere-Sapio made a most successful début in the great concert dome at Kensington. Her pure soprano voice of remarkable compass and power "filled" the immense space before her, and her brilliant execution, perfect phrasing and artistic singing throughout in "The Shadow Song," from "Dinorah" (Meyerbeer), won for her a hearty recall from the large audience present.

The last concert of the winter season at the Imperial Institute took place under the direction of Mr. Alberto Randegger last Wednesday evening, when the newly organized orchestra did themselves and their able director great credit in several selections from Wagner, Gounod, Berlioz and others. Vocal solos were sung by Miss Ada Paterson and Mr. Ffrangcon Davis. Miss Gertrude Collins and Mr. Louis d'Egville contributed some violin music, and "Loreley," "A Legend for Orchestra and Harp," a pleasing composition by Mr. C. Oberthur, the harp obligato being played by the composer.

Music lover had a feast of good things yesterday, for concerts were held not only in the principal places for such functions, but innumerable sacred concerts were given all over the city and suburbs. At the Albert Hall Sir Joseph Barnby gave another of his record performances of "The Messiah," that compared favorably with that on New Year's eve, which I reported some time since to the readers of THE MUSICAL COURIER. On this occasion Mrs. Fanny Moody made her début before this society, and a most successful début it was, placing her now among the few sopranos that can give the correct rendering of the oratorios. Associated with her were Miss Clara Butt, Mr. Henry Piercy and Mr. Watkin Mills, the latter making his usual successes in his rôle that he has sung so many times.

At Queen's Hall in the afternoon the newly organized Choral and Orchestral Society gave the first of their series of twelve concerts spoken of in my letters, under the conductorship of Mr. Frederic H. Cowen. Gounod's "Redemption" was selected for the work, with Miss Ella Russell as principal soprano, Miss Mabel Elliot, Miss Hilda Wilson, Mr. Iver McKay, tenor; Mr. David Bispham, bass narrator, and Mr. Watkin Mills as "Jesus." Miss Russell scored an encore for the popular solo, "From Thy love as a Father," her singing throughout being highly appreciated. Miss Hilda Wilson gave an exemplary rendering

to the music allotted her, infusing into it the true devotional spirit, and showing to advantage her beautiful sympathetic contralto voice. Mr. Bispham sang in that most artistic manner of which I have spoken so many times in my letters. Mr. Iver McKay gave an excellent rendering of the tenor music, and Mr. Watkin Mills was thoroughly at home in one of his favorite parts, meeting with the marked approval of those who have heard him in this rôle many times before. Mr. Cowen deserves great credit for the proficiency of the chorus, the attacks were made with spirit, and the nuances were carefully observed in each choral number.

In the evening a grand concert was given at this hall under the direction of Mr. Vert, when a crowded house listened to excerpts from the oratorios and other sacred selections. The occasion served for the début, as far as I am aware, of Miss Mary Harris, a soprano voice of pleasing quality; Miss Maud Rene, a light soprano voice; Mr. Herbert Grover, a tenore robusto, and Mr. Leland Langley, a baritone. Mr. Grover certainly has considerable talent, and with proper study will make a great singer. Miss Rosa Green, whom I spoke of recently, sang "He shall feed His flock" (Händel), and "Woe unto them," from the "Elijah," showing some improvement over the last time that I heard her. She was also successful in a duet with Mr. Grover. Mrs. Antoinette Sterling, who seems to be growing more popular here all of the time, was accorded a very warm reception on her appearance on the platform. Her solos were, "O rest in the Lord" and "The Lost Chord," the latter having the organ accompaniment, and brought the customary encore, when this generous artist responded with "Crossing the Bar." Mr. Sims Reeves was to have sung, but at the last moment was unable to do so, and Mr. Iver McKay, who had sung here in the "Redemption" in the afternoon, kindly volunteered to take his place, singing "Deeper and deeper still" and "Waft her angels," from Händel's "Jephtha," to the evident satisfaction of all present. Mrs. de Vere-Sapio made another success on this occasion, singing "Let the bright Seraphim," with a trumpet accompaniment, and Gounod's "Ave Maria." Both selections displayed her wonderful vocalization, at the service of an intelligence that comprehended the true import of the words and gave the full measure to them. She had two recalls after each number. Mr. Foli gained his usual success, and Mr. W. Stevenson Hoyte played Lemmen's fantasia, "The Storm," on the organ most excellently.

Mr. Frederic Mariner's Recital.

THE weather did not smile upon the sixth recital of the Virgil Piano School last Wednesday evening at Steinway Hall, but though the rain fell in torrents the friends of the school proved their allegiance by defying wind and weather, and a good audience greeted Mr. Mariner with a round of friendly applause.

A varied program was given with pleasing effect. The pianist displayed a decidedly musical and sympathetic touch, which was specially brought out in the "Spring Song," by Kjerulf; the "Serenata," by Rheinberger, and the Schumann "Nachtstück." His movements were easy and graceful and showed the character of the technical training he had had. Any slight defect noticeable in the general rendering of the various compositions was evidently attributable to a slip of the memory and not to a defective technic. His octave playing throughout was exceptionally good.

The program closed with Liszt's Rhapsodie Hongroise No. 6, which was well conceived and as a whole brilliantly executed.

The use of the practice clavier seems to inspire each student with a steadily increasing interest, and the reason is that certainly, not visionary musical effect is at the bottom of the system, and one is able to take his own bearings from time to time and note progress.

These recitals, each one of which has been so finished as to excite unusual comment, have fully justified the advertisement—"School of Public Performance."

Mr. J. S. Gregg added several vocal selections to the pleasure of the evening.

The following is the program:

Prelude and fugue, C minor.....	Bach
"Spring Song," op. 28, No. 5.....	Kjerulf
Mazurka, op. 21.....	C. Saint-Saëns
Mr. Frederic Mariner.	
"Snowflakes".....	Cowen
"Winds in the Trees".....	Thomas
Mr. J. S. Gregg.	
Arie.....	Bach
Berceuse, op. 38, No. 1.....	Grieg
Serenata, op. 29, No. 3.....	Rheinberger
"The Two Larks".....	Leschetitzky
Mr. Frederic Mariner.	
Sonata, op. 7.....	Beethoven
Allegro molto, e con brio.	
Nachtstück, op. 23, No. 4.....	Schumann
Serenade.....	Schubert-Liszt
Mr. Frederic Mariner.	
"Magic Song".....	Helmund
Mazurkas, op. 24, Nos. 1 and 4.....	Chopin
Rhapsodie Hongroise.....	Liszt
Mr. Frederic Mariner.	



LEIPZIG, March 24, 1894.

MR. FREDERIC COWEN wielded the baton at the fourth Liszt Verein concert. As he conducted only his own compositions it is in order to speak of him as composer, rather than as conductor, since in the latter capacity no one could question his conceptions or results on this occasion, the composer being naturally the authority for both. The orchestra, however, played with exactness and seemed quite responsive. The program:

Symphony No. 5, in F major.....	Frederic H. Cowen
(MS., first time in Germany.)	
Molto sostenuto ed maestoso, allegro vivace.	
Allegretto quasi allegro.	
Adagio espressivo.	
Allegro con fuoco.	
Concerto in E flat major, for piano and orchestra.....	Liszt
"Mignon," song, with orchestra accompaniment.....	
"The Language of Flowers," ballet suite for orchestra.....	F. H. Cowen
(First time in Germany.)	
Daisy (Innocence), allegro scherzando.	
Lilac (First Emotions of Love), l'istesso tempo; andante.	
Fern (Fascination), moderato.	
Columbine (Folly), presto.	
Jasmine (Grace and Elegance), tempo di gavotte.	
Lily of the Valley (Return of Happiness), presto, andante.	
Lieder with piano accompaniment.	
"Wald' ich in dem Morgenthau".....	Sommer
"Barbarazweige".....	Reinecke
"Wiegenlied".....	Sommer
"Wenn Iustig der Frühlingswind".....	Umlauf
Hungarian fantasia, for piano and orchestra.....	Liszt

The symphony was very cordially received; at the close Mr. Cowen repeatedly bowed his acknowledgments of continued applause. Yet, it is safe to say that even with the general public the first impression would be the best; nor should it be withheld that many did not share the approval of the work.

In the beginning of the first movement there is great promise. The introduction is dignified and the first theme of the allegro vivace quite noble, but in the principal requisite of the symphonic form of composition, the enlarging and expatiating upon that as well as the second theme, the composer is found wanting. He seldom ventures far from shore. Ever and again he comes back to the starting point, as though seeking for some other course by which he might successfully make the circuit of symphonic digressions and return with the flying colors that the start seemed to augur. The episodes seem to be Mr. Cowen's weakest side.

In the allegretto quasi allegro the composer has some very interesting humorous conceits, and expresses them well. His orchestration in this movement is particularly worthy of favorable mention. The arabesques of this allegretto are very skillfully pencilled, indicating the scherzo style to be Mr. Cowen's particular forte.

The adagio revealed no profound musical thoughts, but was fortunately not drawn out very long; while the finale is not a climax, and in effect anything but con fuoco, as it is designated. The last movement is the weakest of the symphony.

The ballet suite seemed better suited in style to Mr. Cowen's musical propensities. The several numbers, though very light, are graceful and pleasing, ingeniously orchestrated and original. The gavot was redemanded.

Mr. Cowen conducted the orchestra accompaniments to the piano solos and Liszt's "Mignon" in a masterly manner. This very important branch of conducting, usually so indifferently treated, seems to receive from him conscientious attention.

Of the singing of Miss Polscher at this concert all favorable mention made of her on the occasions of her former appearances may be reiterated. Miss Polscher seems to have arrived at the zenith of her artistic career, and as a *Lieder* singer has few equals. Every tone is perfectly formed, while exceptional musical temperament and culture are evidenced in every number she sings. Miss Polscher's success with the audience was in accordance with the artistic excellence of her efforts. The "Wiegenlied" was enthusiastically redemanded, and she was recalled innumerable times, finally responding with "Phyllis und die Mutter" as encore piece, most captivatingly rendered.

Miss Remmert, of Berlin, had not played in Leipzig for a long time. Her playing of the Hungarian Fantasia was magnificent, and the Liszt concerto she could probably play almost as well if she were more careful. At times in the concerto it seemed of little concern to her whether she played right notes or wrong ones. Miss Remmert has any amount of dash and quite eclipsed de Pachmann as a farce comedienne. She appeared to enjoy the merriment that

her antics created in the audience even more than the success she had as a pianist.

The season of the Gewandhaus closed with the following programs:

TWENTY-FIRST CONCERT, MARCH 8.

Prelude to "Parsifal".....	R. Wagner
Walter's Preislied from "Die Meistersinger".....	
Variations upon a theme by J. Haydn, for orchestra.....	Brahms
Lieder with piano accompaniment—	
"Nachtstück".....	F. Schubert
"In der Frühlingsnacht".....	Robert Erben
"Komm, wir wandeln zusammen".....	Peter Cornelius
"Ich wand're nicht".....	R. Schumann
Symphony (No. 5, C minor).....	L. van Beethoven
Allegro con brio—Andante con moto—Allegro—Finale.	

TWENTY-SECOND CONCERT, MARCH 15.

Gloria from Missa Solemnis No. 2 (D minor), for	L. Cherubini
solos, chorus and orchestra.	
The solos sung by Mrs. Emma Baumann, Mrs. Pauline	
Metzler, Carl Dierich and Otto Schelper.	
Ninth Symphony.....	L. van Beethoven

The utter disregard up the present time of the "Parsifal" prelude, though quite in keeping with the so-called conservative tendencies of the Gewandhaus direction, has certainly been contrary to the wishes of the attendants of the concerts. Wagner numbers receive the heartiest applause whenever creditably performed, and the demonstration after the playing of the "Parsifal" prelude was a most conclusive indication of an ultimate victory of Wagner over the prejudices of the Philistines.

For the real master effort of Reinecke in conducting a work so foreign to his tastes and inclinations, there can be no words of praise too strong. Reinecke's excellence as a musician and man was again evidenced, when, despite his natural aversion to Wagner, he interpreted one of his most characteristic compositions so earnestly, intelligently and admirably. Of course there are those who have attempted to belittle his effort, but most unmistakably it was one of his greatest achievements in conducting this season.

The Brahms' variations received an exact and conscientious though somewhat prosy reproduction. They were well received.

But the glorious Fifth symphony! No, Reinecke is not at his best when conducting most of Beethoven's symphonies. Still, it pleased the people. But who, having heard the magnificent interpretation by Theodore Thomas, especially on such occasions as at the celebration of his twenty-fifth anniversary as conductor (I think) at Steinway Hall, can be reconciled to performances like the one in question?

Mr. Birrenkoven, from Hamburg, has a good voice and seems to have had good instruction, but certainly could not have had the benefits of that instruction long enough. At times he handles his voice superbly, and then again he makes some tones that are almost excruciating. His vortrag is good, but that he should have been engaged as soloist for the Aix-la-Chapelle Musical Festival denotes either a great scarcity of first-class tenors in Germany, or very questionable judgment on the part of the management.

The chorus performances at the last concert were not more finished than they usually are. The soloists were acceptable, Mrs. Metzler and Mr. Schelper giving especially good satisfaction, as they always do.

In the Ninth symphony the orchestra did some conscientious work. The great part for basses in the last movement was done most effectively.

At this concert standing room was at a premium, as is always the case when the Ninth symphony is produced. It is given each season at the Gewandhaus, and occasionally by other societies; but at no public performance does any hall seem large enough to accommodate those wishing to attend.

A concert of considerable pretension was recently given for the benefit of the Pension Fund of the Leipzig Press Association, the participants being d'Albert, Leopold Demuth, Adrienne Osborne, Betty Schwabe and the Lehrer-Gesang Verein. The program was insufferably long and consequently tedious. From an exacting view point only the numbers by Mr. Demuth (of the Opera) and the Lehrer-Gesang Verein were of the requisite excellence.

There was very little in d'Albert's playing on this occasion that might be termed superior. In the last few years his playing has been an enigma. On one occasion he will play marvellously well, on the next almost miserably. An analysis of the causes of those of his efforts that are still surpassing at the present time will, however, show that they are for the most part in pieces like fugues, tarantelles, &c., in which it is the remarkable, indomitable temperament and unremitting vitality which bewilders, rather than poesy and soulfulness. In most concertos also his temperament would disguise many of the pianistical shortcomings that are only too plainly and more frequently apparent in some of his recent performances. Undoubtedly this is all the result of neglect of practice. While it is well enough for d'Albert to compose, it is quite inconsistent with his artistic instincts and his vaunted musicianship that he should as a pianist so utterly disregard his former high standard.

In corroboration of the foregoing it may also be said that while an occasional slip of memory is hardly worth

mentioning the very gross mishaps with d'Albert at nearly all recent Leipzig performances are quite inexcusable. At this concert I was most strongly impressed with the belief that d'Albert no longer plays the piano from a love for doing so, but from other motives. The hard, dry unsympathetic tones bore the strongest testimony thereto. Then the liberties he sometimes takes with Beethoven may be quite justified from some view points, but it is Bülow's and d'Albert's followers who most strongly decry the liberties that others, for instance Paderewski, take with the same composer. D'Albert was as usual the recipient of great ovations. He played Beethoven's op. 53. and Liszt's "Tarentello Napoli" and "Sonett di Petrarca."

It was the first opportunity I had had of hearing of Miss Osborne in concert, and I was more than ever impressed with the excellent quality of her voice. It will be too bad if so grand a contralto quality shall be ignored in the desire to sing high parts in opera. To me it would seem that Miss Osborne's province is the concert stage. In the present day the opera repertoire in Germany seldom calls for parts in which the best tones in her register are advantageously displayed. In concert, however, after a judicious attention to the perfection of method and style, Miss Osborne would be assured an unusual success.

Miss Betty Schwabe, playing the Mendelssohn violin concert, and some other pieces, must have been a bore to those expecting a finished performance. These immature would-be artists who are encouraged to play in public are a regular plague here.

"Robin Hood," opera by Albert Dietrich, has met with rather a favorable reception. It is not a recent production of the composer, having been conceived more than a dozen years ago. It had already made the acquaintance of the public in two or three cities of lesser musical importance. The promise that the symphony by the same composer, which has received repeated performances at the Gewandhaus, gave is not realized in the opera. The opera may not be termed bad, but is anything rather than extraordinary. Probably hundreds, if not thousands of equal worth have been written, but were not as fortunate as this one in coming to-day, or rather footlight.

The orchestra is constantly subordinated, and is individualized only in the introduction to the last act. The vocal part is a succession of songs, choruses, duets, &c., for the greater part quite pretty, but none of them strikingly so.

The opera is like the average ordinary man; it is possible for him to receive a passing notice, and his inoffensiveness will perhaps win him a good word or encouraging look; but he is soon passed by and never heard of again. As no one misses him, so probably will no one miss Dietrich's "Robin Hood" after three or four performances.

Verdi's "Falstaff" is among the novelties to be produced at the Opera in the near future. The management certainly does its share in encouraging new efforts in this field.

The production of "Götterdämmerung" at the Leipzig Opera requires four hours and forty minutes. Accordingly at the usual time of beginning in New York the opera presented in its entirety could not be finished the same day it began.

In conformance to time-honored custom Bach's "Passion Music according to St. Matthew's Gospel" was given on Good Friday at St. Thomas' Church.

AUGUST GÜSSBACHER.

The Sixth Philharmonic Concert.

THE sixth and last concert of the fifty-second season of the New York Philharmonic Society occurred last Saturday night in Music Hall. Anton Seidl conducted this program:

Symphony No. 5, E minor, op. 64.....Tchaikowsky
Aria, "Er geht," from "Sylvana".....Weber
Miss Emma Juch.
Concerto for violin, A minor, op. 53.....Dvorák
Miss Maud Powell.
Overture, "Leonore," No. 3.....Beethoven

The musical scheme was too long by one number. The great work of the dead Russian master has been better played here before. While not wishing to cavil at Mr. Seidl's reading, the second movement was not poetically given, and there were many episodes in the first and last movements which suffered in nuance. The strings dominated some of the delicate solos of the oboe, flute and bassoon, but as a whole the work was given with an abounding vitality, a dramatic vigor which we have not before enjoyed. It is a pity that the first horn player played his solo in the andante so perfunctorily.

That most charming of orchestral romances was sadly wanting in color and sentiment. The last movement was superbly played.

The strings of the Philharmonic Society are as opaque in quality as ever and technically the orchestra is by no means flawless. But it plays with more abandonment and fire than of yore, and for this let us be grateful to Mr. Seidl.

Miss Juch's art has outlived her voice. She sang the old fashioned Weber aria with intelligence and finish, but was

not in good voice. She sang for encore Mozart's "The Violet," with much taste. Maud Powell played the Dvorák concerto with breadth and masculine sonority. The work, not very novel in thematic material, is well made, the last movement, a genuine Slavonic rhapsody, being the most spontaneous. Miss Powell's intellectual poise, repose and rhythmic sense are admirable. Of the more tender feminine side of her art she takes little cognizance. This is to be deplored. For encore she gave Bach's Gavotte in E from the Sonata in E. The overture was played in Mr. Seidl's manner and was full of technical blemishes, particularly at the Friday afternoon public rehearsal. The dates of the fifty-third season of concerts, to take place in Music Hall, are officially announced as follows:

Public rehearsals on November 16, December 14, 1894; January 11, February 8, March 8, April 5, 1895, at 2 P. M.

Concerts on November 17, December 15, 1894; January 12, February 9, March 9, April 6, 1895, at 8:15 P. M.

Again we must praise Mr. Arthur Mees for his lucid and interesting synopsis of compositions played during the season.

On High C Chest.

To the Editors of The Musical Courier:

THE article, which appeared last week in your valuable journal entitled "High C Chest" is one I would like to expatiate upon, had I time to devote to any discussion that might ensue, but as it is a subject, together with the "registers," most strangely and illogically treated by the average teacher and singer, with your permission I will state a few facts that must appeal to the student's downright common sense and reason.

In the first place what is "chest" as applied to sound? Mostly all animals make vocal noise; but can it be called singing? What is commonly called the chest voice in either man or woman would be no better than the hard roar of a lion, rigid and hollow, unless thrown into vibration against the located resonators and mellowed by controlled breath. The pitching or throwing out of this solid and harmonious quality is as spontaneous as the purchase, for it is restful and reliable. If the high C is within the compass of a tenor voice, strength without a doubt (as to the right location and quality) can be assured him, and a method that permits rigidity or the slightest muscle strain and does not bring ease and comfort to the singer must be avoided as a contagious disease. All theories must be practically illustrated by the teacher to insure confidence, and any note similarly placed to the desired one will answer this purpose. As for registers, can anything be more ruinous to the voice? The article states that some master "with the aid of his delicate ear" found no "less than five registers," and all "others gifted with an auditive organ less sensitive have found but two, and those who probably cannot distinguish the sound of a flute from the noise of a bass drum affirm that the registers do not exist."

Now we will take for example the most commonly understood three registers of the voice, as the article further on states:

Each one of these modifications produces but a group or limited number of sounds of identical quality but different in each group. On the other hand it is impossible to pass from one group to another without making a radical modification of the disposition of the voice factors.

Here we have five or more notes that are chest tones—the first note is easily made full and resonant, the second is not quite so easy, the third, in order to make sound like the rest, strains us and does not sound the same after all, but is hard and dry; the next tones are still more difficult until the tension is relieved by the jump into the medium, which is feeble and unmusical in spite of all we can do. On we go singing each note in its fixed register, which becomes more and more difficult as the change to the head register approaches (and how many have any idea of the head tones?). Now, can it be reasonably supposed that breaks will not occur in a voice where registers are insisted upon?

Forcing tones or "a group or limited number of sounds" to be "identical in quality, but different (that is in another register) in each group," makes it, as is further stated, "impossible to pass from one group to another without a radical modification of the disposition of the voice factors;" consequently where registers exist or are made to exist (as is the case in some instances) the jump from one register to another is never so adroitly covered that the change of quality is not immediately detected or so pronounced as to completely mar the most beautiful voice, to its permanent ruin if persisted in.

The voice is an instrument, and as well say that a scale must be played upon a piano with the same length of string for "groups" of several keys as to persist in forcing the voice to conform to any such theory. The fact is there are but two registers in the human voice, chest and falsetto, although to designate the lower, middle and upper tones, the expression chest, medium and head may be used, it matters little in the delicately intricate work of giving a pupil possession of his own voice to do with as he chooses according to his developed temperament and cultivation; but to this each note in the human scale must have its own particular place—register if you will—which

alone secures for itself freedom, comfort and ease and the perfection of quality, depth and resonance and an even gradation. It is here that the "quick and delicate ear," or better still, the sensitive and trained ear of a teacher is taxed to its utmost.

FLORENZA D'ARONA.

The Legitimate School.

DE RIALP'S BOOK.

BRENTANO'S, Union square, have placed on sale a book called "The Legitimate School of Singing," by Francis Charles Maria de Rialp, the singing master, of this city, who for sixteen years was associated at Her Majesty's Theatre, London, with James Henry Mapleson in the latter's management of Opera, and to whom the book is dedicated. The book is not a Vocal Method or a New Method, but purports to tell us *how* to sing, and it will, no doubt, cause considerable discussion, as it is fundamentally different from anything hitherto published and is distinctively aggressive in tone.

For instance, Mr. De Rialp distinguished the pitch of the musical mode or tonality from Pitch in its relation to correct speech, of which singing is a mere development, by defining it as "the height and circumference chosen for its acoustical value, at which every sound that we utter must in its artistic capacity originate and within which it must be contained." Pitch is really a first sound upon the placement of which we speak every sound that may follow, allowing none that follows to fall below that height. He calls it the basal sound, and if its action is mastered the theory of pitch (as applied to the voice) is mastered. Musically speaking, one sound may be higher or lower than another, but according to the law of the basal sound no sound can be higher or lower than the first uttered, which establishes the pitch. The first vocal sound uttered is the mother sound, and all subsequent ones are drawn from it, and each succeeding one passes in the room of this first one. It will seen that Mr. De Rialp applies psychology to his theory; he surmounts the mere technical laws, and makes the brain do some work in analysis.

All the sounds of the voice must be inclosed before their emission in order to reach their full acoustical value.

The cavities of the head and nothing else constitute the primary directing focus, and from this sound travels and forms. No sound can be obtained from the fleshy parts of the body, but only where there is bone can sound be obtained. There is just as little chest voice as there is foot voice. The chest merely vibrates, so does the foot and so does the whole body, in sympathy when sound is emitted.

The second great law is the "Calculation of the Phrase," which, according to De Rialp, destroys the theory of labored breathing. Here is an explanation:

When we speak a sentence in conversation we do not inflate the lungs with a great quantity of air. The instinct of the lungs thus burdened is to rid themselves immediately of the unaccustomed and unnatural supply, leaving us thereby without breath sufficient to finish what we had intended to say. We calculate always in conversation by an instantaneous mental process the length of our sentence or fragment of a sentence. In the same instant the mind decides upon and retains the quantity of breath to be held for the completion of that sentence or fragment of a sentence. We never find it necessary to breathe between our commas, simply because we calculate to the commas and the breath infallibly follows the guidance of this calculation. We can apply no other method than this in singing any more than in speaking.

With one fell swoop this theory annihilates abdominal, costal, lateral, clavicular and diaphragmatic breathing in singing, which he calls unnatural and violent systems.

Immediate attention must necessarily be paid to the original views enunciated in this rather remarkable book, for it is destructive, if true, of the whole fabric upon which present vocal methods are applied. We should advise the vocal fraternity to study the work, without which it will be impossible to continue to debate its concise and original theorems. Whatever may be said of it, Mr. De Rialp must be complimented upon the evidences of investigation abounding in it and the conscientious manner in which he has labored to give a clear idea of his principles.

A Card from Cappiani.

Editors The Musical Courier:

SIRS—Being compelled to rest for a year or more by a severe illness caused by overwork, I beg to make the following announcement:

To protect the public and myself against those who falsely profess to teach my method during my absence in Europe, I hereby declare that only those who possess certificates duly signed by me are qualified to teach it.

Miss Alice Garrigue, my graduate pupil, who has been for several years my assistant teacher, is my successor and representative. She will have a list of those whom I have certified as teachers of my method, and is authorized by me to prosecute all impostors.

Respectfully, LUISA CAPPANI,
The Mystic, 123 West Thirty-ninth street,
New York city.

April 9, 1894.

Rieger's Dates.—Mr. W. H. Rieger, the tenor singer, is engaged for the following events: Montreal festival, April 18 to 20; Springfield festival, May 2 and 3; Cincinnati May festival, May 21 to 26; Binghamton festival, June 5 to 8; Toronto festival, June 14 to 16.

BUSINESS DEPARTMENT

This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY,

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Special rates for preferred positions.

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American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 785.

NEW YORK, WEDNESDAY, APRIL 11, 1894.

MR. E. A. Potter, of Lyon, Potter & Co., Chicago, who has been East for several weeks, left for the West on Monday night. Mr. Potter was engaged in several highly important matters affecting the future affairs of his house.

THE BROWN & SIMPSON COMPANY, of Worcester, Mass., are building a piano for the trade strictly upon genuine methods, which they also pursue in their manner of selling it. Those who have come in contact with the Brown & Simpson Company and the Brown & Simpson piano will verify this statement. It is a pleasure to do business with such a concern.

IN justice to the house of Wessell, Nickel & Gross we desire to say that we do not believe that they are supplying the Mozart concern with any actions.

YESTERDAY, as this paper was on the press, the Piano Manufacturers' Association of New York and Vicinity was giving an informal collation to invited guests at the Union Square Hotel.

DEALERS should see the Packard organ. That is, dealers should investigate who have not previously investigated, and dealers should thoroughly examine who have not examined. We should suggest writing for their latest catalogue, which will show what modern organ case architecture really means.

Found Only in

The
Wonderful
Weber
Tone

The Weber Piano.

WE copy the above card from a Chicago program, and we submit it as one of the most telling and chaste advertisements that has come under our observation. It is so effective that we are prevented, by force of its own strength, from making more than this allusion to it. To say more would be an offense to the "ad."

LOOK at the full page of the Emerson Piano Company in this number of the paper. In fact, look at anything the Emerson people publish, and then listen to the Emerson piano. You will find that all they have to say about the Emerson piano is true. There is a tremendous force in such a position and it carries with it more than a mere temporary advantage. The Emerson piano stands better and higher in the estimation of the trade than ever before.

THERE is no truth whatever in a recent statement published in a small music trade paper to the effect that the W. W. Kimball Company have been notified "to get out of the Metzgerott Building in Washington this month." We may be able, within a few weeks, to publish details regarding the status of various pianos in Washington, and this will show, among others, just how the Kimball and other pianos heretofore handled by the Metzgerott house will be affected. If the publication of false rumors and items in the small music trade press continues at the present rate we shall be obliged, for the benefit of the trade, to arrange a special column every week devoted to "Denials" or "Corrections."

WE believe that Marvin, the Detroit dealer who recently joined the C. J. Whitney Company, sold more Keller Brothers & Blight pianos than any other one make, and this fact itself will insure the continuance of that piano with the new combination. Howard, Farwell & Co., of St. Paul, Minn., are also doing an excellent trade in the Keller Brothers & Blight pianos.

THERE has been some good business done through New England sections by the A. B. Chase Company during the past ten days. We are not at liberty to make statements involving names, but we do know of over a dozen orders given for A. B. Chase pianos in New England cities outside of Boston, Providence and Worcester. There is business for people who attend to it and who know how and where to advertise.

THERE was an accidental meeting last Saturday at lunch at the Everett House between Mr. Healy, of Chicago, and Mr. John C. Haynes, of the Oliver Ditson Company. Mr. Healy saw Mr. Haynes as the latter passed the hotel and was invited to spend a few days at Lakewood, where Mr. Haynes and family will remain this week. Mr. Healy was in Baltimore on Friday and in Boston on Monday.

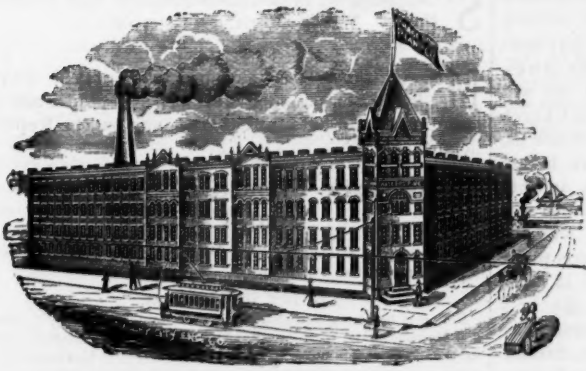
THE Smith & Nixon factory at Columbia Heights, Ill., is running industriously while the order book at the factory is in an extremely flourishing condition. The entire output for the next sixty days is all sold. Here is a genuine bona fide "behind orders" case. There is no reason why the Smith & Nixon piano should not be a great favorite. Crawford, Ebersole & Smith, who own the factory, are the men to make a piano go.

BEN KING, the Michigan poet and humorist, whose death was announced April 7, from Bowling Green, Ky., where he died of heart disease, was well known in Chicago in the music trade. He had formerly worked for several firms and was a kind of all round pianist of "After the Ball" type. At the Press Club, where he made his headquarters, he was in the habit of entertaining the boys frequently and his peculiarities and ready wit gave particular zest to many an evening's entertainment.

WE see no reason why Eastern piano and organ manufacturers should be compelled to pay more for their woodworking machinery than is paid by their Western competitors. The latter save over 25 per cent. by making their purchases and contracts with Western machine builders, and Eastern houses cannot stand such competition.

If it costs \$30,000 to provide machinery for an Eastern piano factory or case shop and the Western competitor pays \$22,500 or less for the same machines, the very duplicates, the Eastern man is simply out of it.

Either the rich Eastern machine builders must come down in price or the orders will go to the Western shops. It is merely a question of price. Eastern piano and organ firms who desire to get prices can inquire of their Western colleagues or communicate directly with Cincinnati, Chicago, Cleveland, Milwaukee, Dayton or Hamilton machine shops.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.

Warerooms: 200 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen
THE NEW
SCALE

STERLING
PIANOS
FACTORIES
DERBY, CONN.

C. BECHSTEIN



GRAND
AND
UPRIGHT
PIANOS.



By Special Appointment to

His Majesty the Emperor of Germany, King of Prussia,
Her Majesty the Empress of Germany, Queen of Prussia,
Her Majesty the Queen of England,
Her Majesty the Empress-Queen Frederick of Germany,
His Royal Highness the Duke of Edinburgh, Duke of Saxe Coburg-Gotha,
Her Royal Highness the Princess Louise of England (Marchioness of Lorne).

Largest Factories in Europe.

LONDON, W.

40 WIGMORE STREET,

BERLIN, N.

5-7 JOHANNIS STRASSE.

THE VOCALION ORGAN.

THE MOST IMPORTANT AND BEAUTIFUL INVENTION
IN THE MUSICAL WORLD OF THE NINE-
TEENTH CENTURY.The Music Trade and Profession are invited to hear and inspect
this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
Worcester, Mass.

NEW YORK WAREROOMS:

10 E. 16th St., between Fifth Ave. and Union Square.

CHICAGO WAREROOMS:

Lyon, Potter & Co., 174 Wabash Ave.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

PAUL G. MEHLIN & SONS,

461, 463, 465, 467 West 40th St.,
NEW YORK.

WESTERN FACTORY:

MEHLIN PIANO CO.,

Cor. Main, Bank and Prince Sts.,
MINNEAPOLIS.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin.
The greatest invention of the age; any radical changes in the climate, heat or
dampness cannot affect the standing in tune of our instruments and therefore we chal-
lenge the world that ours will excel any other.

AUBURN, N. Y.

JACOB DOLL,

SUCCESSOR TO

BAUS PIANO COMPANY.

OFFICE, FACTORY and WAREROOMS:

Southern Boulevard, East 133d St. and Trinity Ave., New York.

MANUFACTURER OF GRAND AND UPRIGHT PIANOS.

TO APPEAL TO CHICAGO.

IT is said in trade circles that Mr. E. V. Church, who represents the John Church Chicago house and who, we believe, is the president of the Music Trade Association of that city, has determined to appeal to that association at its next dinner or meeting (as the dinner is called) to decide that all its members shall withdraw their advertisements from THE MUSICAL COURIER and that he will secure the aid of Col. Wm. Moore, of Boston, who in a speech to be delivered on that occasion will convince the Chicago trade that such is absolutely necessary. As the Colonel is invited to speak at the next, Chicago trade dinner there is a semblance of truth in the rumor, and we therefore propose to discuss it.

Why should the Chicago trade take its advertisements out of this paper? That is the first question. When? is the next and How? the next. Whither? would also be a good question, but let us answer the first first.

The most important adjunct of the instrumental department of the John Church Company are two pianos, one called the Everett, the other the Harvard, very much alike in appearance and costing within a few dollars one as much as the other. This paper has never said anything against either of the two pianos. True, it has stated that it is wrong for anyone to induce a purchaser to pay a big price for the Everett when there is no reason for it, except to increase the dividends of the John Church Company. This paper has stated that the Everett is a cheap piano, and this is true; that the Harvard is also a cheap piano and a preferable one at its price, for it is about of the same grade as the Everett, and there is no reason why \$100 to \$300 more should be paid for the Everett than for the Harvard merely because both are made by the same concern. That is all we said. Nothing against either piano as a piano.

Now, why should this John Church Company feel wounded at our praise of the Harvard piano, for that is what it amounts to? We say to the public: "Here are two pianos made under the auspices of one concern. Both are about alike. There is a little money saved in odds and ends on one—very little, as very little can be saved. If you are asked to pay \$300 or \$400 or \$500 for an Everett don't do it, for the Harvard at less than \$200 is about just as good." That is all; we don't say that either is bad. We don't say people should not buy them. On the contrary, we say: "Buy them, but don't make a mistake."

The John Church Company should thank us for this, and we do consider them under obligation to us, and hence we cannot understand why Mr. Church, the president of the Chicago Music Trade Association, should decide upon calling Colonel Moore, of Boston, to his aid in an attempt to induce the Chicago firms to withdraw their advertisements from THE MUSICAL COURIER. And then why should the Chicago trade follow the suggestions of Mr. Church?

Let us see for a moment how this would work.

What are the relations of the Chicago Trade Association toward the music trade press? Can that association exercise any greater influence upon the trade press than the New York association once attempted to exert? No. And why not? Because neither of them care to do anything of the kind. The New York association put itself on record as an association in a movement directed against the expansion of music trade journalism. The movement failed because the individual members of the association were not in sympathy with the action of the body, and even if the bidding of Mr. Church on a personal matter could be put through in Chicago it would have no effect in active operation. The members of the Chicago music trade are in sympathy with the music trade press on general principles and will do nothing whatever of a practical nature to interfere with the affairs of a trade paper.

Moreover they could do nothing of a practical nature against THE MUSICAL COURIER; they are a part and parcel of this institution, and it is a constituent part of the Chicago trade as it is of the New York, Boston and general music trade. Mr. Church might as well ask Mr. Lee to cut off his nose as to ask the Chicago music trade to make a step to cut into the affairs of THE MUSICAL COURIER.

This is a rather late day for any firm to lay its supposed grievances before its competitors for cure and correction. And besides this the John Church Company has no grievances. For years past, as the columns of this paper show, we have protested against the fictitious position taken by the Everett

piano. A year ago we exposed the methods of their Boston retail house in offering a paper piano worth a cent as a premium of \$25 toward the first payment on the purchase of Everett pianos at fictitious prices. We stopped that nonsense in Boston, and we will stop it all over the country now, and the John Church Company will voluntarily come to us and thank us. Mr. Wood, who carried on the Boston scheme, had to close his warehouses and amalgamate with another concern for whom he now clerks. The scheme was rotten through and through. This paper was the only one that came to the rescue of the Boston piano trade at that time (see March 29 and April 12, 1893, and previous issues), and it is of course the only one that comes to the rescue of the Cincinnati, Chicago and Western trade now to stop that infernal humbugger of parading such a piano as the Everett as a competitor of Chickering, Knabe, Sohmer, Kranich & Bach, Conover, A. B. Chase and dozens of fine, musical high priced pianos.

It makes us and everybody else in the trade tired to see this thing continued without cessation and wealth and position and dividends made on a basis that chokes off the protest of hundreds and thousands of struggling piano men who are trying to sell pianos in their proper grades. And then to contemplate an appeal to an association to denounce us!

The small fry trade press is carrying on its usual barking; with the exception of a few sensible men in music trade journalism, the whole aggregation is again in its usual condition of unlimited insanity and vulgarity. That does not even please the John Church Company, for that house has no respect for these men, even when they happen to be decent. Besides that the company cannot use them; there is no benefit to be derived from a defense that is no defense—for there can be none, and to revile THE MUSICAL COURIER does not make a good piano of a cheap, low grade one. That much is sure. We also desire to say that we have too much respect to believe for one moment that the John Church Company would pay these men for abusing us, nor would Colonel Moore even so much as return to our estimable colleagues the I. O. U's, he holds against them for money loaned to them.

If the Colonel should go to Chicago to make a speech before the Association there it may be depended upon that the speech will be a good one, and we shall endeavor our utmost to hear it. It will be dignified and scholarly, and it will not contain any references to affairs in which he is directly or indirectly interested as a public man, and, as a gentleman of the good old school, Colonel Moore would never abuse the hospitality of an association that honors him with an invitation by exploiting his business—and those who ever suspected anything of that kind did not know their man. We shall ask him to give us the advance sheet, so that we can publish it without typographical error, and if he will be so kind as to present us with his latest photograph, THE MUSICAL COURIER will adorn the page containing his speech with his portrait, so that 100,000 people in two hemispheres can behold his features.

In Town.

VISITORS were numerous this week, as witness the muster roll following:

P. J. Healy, of Lyon & Healy, Chicago, Ill.
I. N. Rice, Hallet & Davis Piano Company, Chicago, Ill.
P. H. Powers, Emerson Piano Company, Boston, Mass.
J. C. Haynes, Oliver Ditson Company, Boston, Mass.
S. A. Gould, Estey Piano Company, Boston, Mass.
D. P. Otis, Boston, Mass.
Levi K. Fuller, Estey Organ Company, Brattleboro, Vt.
Calvin Whitney, A. B. Chase Company, Norwalk, Ohio.
E. N. Gebhardt, A. B. Chase Company, Norwalk, Ohio.
P. Prechtel, A. B. Chase Company, Norwalk, Ohio.
Archibald Ramsden, London, England.
F. Cluett, Troy, N. Y.
F. J. Tallman, Nyack, N. Y.
J. G. Ramsdell, Philadelphia, Pa.
P. Olsen, Perth Amboy, N. J.
C. C. Clay, of Sherman, Clay & Co., San Francisco, Cal.
W. H. Currier, Toledo, Ohio.
Mr. Ballou, of the St. John-Ballou Company, Syracuse, N. Y.
S. A. Ward, Newark, N. J.
R. O. Burgess, traveler, Needham Piano-Organ Company.

—Mr. Albert G. Wigand has severed his connection with the Braumuller Company.

—The annual meeting of the stockholders of the Frick Piano Case Company, of Farley, Mass., was held recently. J. B. Farley was elected president, F. E. Johnson, vice-president; D. E. Farley, treasurer; Geo. E. Monroe, secretary; Geo. Frick, superintendent. D. E. Farley has been on a business trip of ten days.

STILL growing in the public's favor—The Wissner Piano. Why? Merit. It's simple.

M. R. Matthew Griswold, president of the Shaw Piano Company, on March 23 accepted a call to stand as a candidate for congressman on the Republican ticket.

New York Piano Company, Montreal, Fails.

ON April 2 there was mailed from Montreal, Canada, the following:

NOTICE TO CREDITORS.

Notice is hereby given that we, the undersigned, Henry J. Shaw and Robert Shaw, of Montreal, on April 2, 1894, in the office of the Prothonotary of the Superior Court of the District of Montreal, have made a judicial abandonment of our property for the benefit of our creditors.

Dated at Montreal this 2d day of April, 1894.

NEW YORK PIANO COMPANY.

Henry J. Shaw.
Robert Shaw.

Here follows a detailed list of liabilities which total as follows: Ordinary, \$10,489; indirect, \$27,667; privileged, \$4,592; secured, \$954; grand total, \$43,702.

The principal indebtedness is to banks and brokers, and is divided as follows: Union Bank of Canada, \$20,071; F. Nash, \$5,213; J. A. Cadwell, \$3,356, and the estate of Jos. Tiffin, \$3,371; total, \$33,011. The \$10,691 of remaining indebtedness is divided among a long list of creditors, of whom the piano, organ and supply trade form part.

The piano, organ and supply indebtedness amounts are divided as follows:

Thomas Organ Company, Woodstock, Canada.....	\$258
Goderich Organ Company, Guelph, Ont.....	94
Alfred Dolge & Son, New York, N. Y.....	361
J. P. Hale Company, " ".....	237
Weber Piano Company, " ".....	100
Decker & Son, " ".....	135
L. F. Hepburn, " ".....	90
C. F. Goepel & Co., " ".....	80
Chas. Reed & Co., " ".....	2
Vose & Sons Piano Company, Boston, Mass.....	152
Standard Action Company, Cambridgeport, Mass.....	93
Richardson Piano Case Company, Leominster, Mass.....	88
Total.....	\$1,699

As will be seen the failure is chiefly a banking failure, and the piano and organ trade figures under 4 per cent. of the total indebtedness.

The assets are not given, but will be stated at the creditors' meeting in Montreal, April 11.

A Bogus Emerson.

WILLIAM A. TODD was locked in the old City Prison, charged with felony embezzlement. The complainant is Martin Kreling, of F. W. Kreling & Sons, who alleges that Todd defrauded the firm on February 28 out of 92 banjos, valued at \$1,500, while in their employment. In the complaint the prisoner is referred to as William A. Todd, alias William A. Emerson.

Todd was engaged by the late William Kreling to set up and conduct the firm's exhibit in the Liberal Arts Building at the Fair. He had the banjos as a part of the exhibit, but one day, when the members of the firm went out to the Fair, they found that the display had disappeared. So had Todd. He was found in the East, whither he had forwarded the musical instruments.

The prisoner asserts that he was merely holding them as security for a claim against the house for unpaid salary. He accounts for the alias of Emerson by saying that when he came to San Francisco he was "broke" and had to stop at a cheap hotel. As he did not want his friends to know of his condition he registered as "Emerson."—San Francisco "Report."

[It is fair to assume that Mr. Todd didn't know much about the piano business in the West, else he would never have registered under the name of Emerson, and expected to not attract attention. EDS. THE MUSICAL COURIER].

—Foster & Waldo, piano dealers, of Minneapolis, have removed to the corner of Nicollet avenue and Fifth street.

—The Yazoo City (Miss.) Piano and Furniture Company's store has been closed by the sheriff. Its name was too much of a burden.

—M. H. Hanna, at Marshalltown, Ia., has moved his store three doors east of his former location, and is now at 108 East Main street.

—Judge Fisher, of St. Louis, referred the petition of the National Association of Piano Tuners for incorporation to O. G. B. Drummond, to report April 10.

—Judgments were secured in New York courts this week as follows:

Metzgar, Chas. F., against Astoria Veneer Mills; amount, \$23.82.
Theo. Silkman, against the Pease Piano Company; amount, \$943.36. This judgment was on a technicality.

—The Norwalk, Ohio, "News" says that the Edna Organ Factory at Monroeville, has again resumed operations after having shut down for seven months.

—George C. Adams, of the McCammon Piano Company, started last week for an extended Western tour which will probably occupy the better part of three months. There are several deals on the tapis in which the "McCammon" will play a leading part.

WANTED.—An A No. 1 Salesman for floor and city work in a nice city of the Middle States of about 125,000 inhabitants. A good hustler can have a good position. Address R. C., care of THE MUSICAL COURIER.

TO TRAVEL FOR VOSE.

THE men who are to represent the Vose & Sons Piano Company, of Boston, on the road are Mr. Fred. L. Drew and Mr. Geo. J. Dowling. Mr. Drew has been with the company for a number of years and is thoroughly posted on the Vose piano, and everybody knows Geo. J. Dowling, who had charge of the Vose exhibit at the World's Fair; and who has since traveled for the house. Both are men who will attend to their duties with energy and intelligence.

FIRES.

AT Denver, Col., on April 4, a fire started among some oiled rags in the basement of the W. W. Knight & Son Music Company's building. The New York "Journal of Commerce" gives the insurance at \$19,000, and estimates the loss at 50 per cent.

A slight fire in the basement of Riley's music store, at Champaign, Ill., recently, caused some little excitement, but did no serious damage.

There was a slight fire recently in the Maryland Pipe Organ Company's yard, Baltimore, Md.

Fire broke out at 8 o'clock, p. m., April 5, in Sears R. Kelso's piano factory, at No. 514 Southern Boulevard, and before the flames were extinguished did about \$5,000 damage.

The flames spread rapidly into the box factory of Patrick Carroll at No. 516, and did about \$500 damage there. The building, which is a two story brick structure, was damaged about \$2,000.

It is owned by Henry Siles, and is insured. The piano factory stock was damaged \$3,000.—New York "Morning Journal."

We Don't Believe It.

CHRISTIAN STEGER, superintendent of the Steger Piano Company at Columbia Heights, is defendant in a suit for divorce commenced by Mrs. Lizzie Steger, in which she charges him with extreme cruelty. Steger was a widower with children when he married the complainant in May, 1891. There are now seven children in the family, and for all of these Mrs. Steger says she has been compelled to wash, sew and bake, as well as mend her husband's clothes, make her own, beat the household carpets and generally occupy herself as cook, housemaid and scrub woman.

On several occasions her husband has beaten her, she says, with his fist until she was black and blue, and has thrown a table-knife at her, cutting a big gash in her scalp. Another time he choked her and threw a beer bottle at her, and finally, she says, she was obliged to leave him and go to the house of a friend. Before marriage she loaned him \$400 which he has never repaid, and the gold watch he had given her as a wedding present he took away recently. Christian receives a salary of \$40 a week and has an interest in the company besides. He lives in a \$3,500 house on the "Heights" and owns real estate in Milwaukee, the complainant declares. Alimony and a divorce are asked.—Chicago "Dispatch."

Washington Association.

THE Piano and Music Trade Association of Washington, D. C., met at the residence of Mr. E. F. Droop last Friday evening, when a permanent organization was effected. The following manufacturers and dealers were represented: Wm. Knabe & Co., Edward F. Droop & Sons, Sanders & Stayman, Henry Eberbach, W. H. Shoemaker & Son, A. V. Grimes, W. W. Kimball Company, Pfeiffer & Conliff, Geo. L. Wild & Brother, Henry White, G. H. Kuhn, the Thomson Company.

Its prospectus opens thus: "In organizing this the 'Washington Piano and Music Trades Association,' it is not our intention to undertake to remove all the evils existing in our trade; this has been tried before and always with an unsatisfactory result. However, we aim to accomplish a little, and that little for the good of all concerned, and at the same time follow the methods which various other trades have found it desirable to adopt—meet at stated intervals and be cordially pleasant among ourselves.

"There are evils in our trade which we feel unwilling to cope with as a body, preferring rather to accomplish lesser things and exist permanently; but there are a few local points for consideration, among which might be mentioned the act of replevin in the District of Columbia.

"Finally, let it be understood that we have agreed that this organization is in no way to be used for the advancement of the interests of any one manufacturer or dealer over and above the others, but that it consists of Washington dealers in pianos and music, who, seeing no reason for antagonism and animosity among the members of our trade, have determined to make an effort to remove all such feeling and replace it by

one of good fellowship and 'Live and let live' policy, extending the hand of welcome to any and all legitimate dealers now located here, or who may hereafter locate here, without regard to their wealth, poverty, prominence or obscurity as dealers, so long as they will comply with the few simple rules and regulations which govern our organization."

OBITUARY

William Young.

William Young, for many years a musical instrument manufacturer at Albany, N. Y., died at that place on March 24 at the age of 64 years.

Benjamin F. Richardson.

Benjamin F. Richardson, formerly a manufacturer of brass instruments, at Boston, Mass., died at his home at Cambridge, Mass., recently. He was born at Sudbury, Mass., and was 71 years of age.

Shoddy Pianos in Australasia.

SOME time ago we directed attention to the export of shoddy German and other pianos to our Australian colonies. These were mostly upon consignment, and as the consigners during the bad times were very heavily hit it was thought that the invasion was scotched, if not entirely killed. Indeed about three or four years ago German consigners complained very bitterly of the loss they had incurred by the consignments, for the goods had to be sold at auction far below their value in order to avoid the necessity of shipping them back to Germany.

Nor are the Germans alone in this matter, for very cheap English instruments, which are sometimes sent out to our Australian colonies, are utterly unfit for the climate, and do little good either to the English manufacturer in general or to the names of the manufacturers who export them in particular. It is, however, the cheap Continental instrument which is chiefly to blame in the matter. A large firm writing to us from Wanganni states: "Bogus piano companies infest this country. They are run mostly by merchants who ship shoddy German pianos. Attention might be drawn to them in your influential columns. We inclose two articles which have recently appeared in the Australian papers upon this subject." These articles, which will be read with interest here, are as follows:

A correspondent remarking on the peculiar state of the trade in Australia and New Zealand says an immense number of very cheap and almost worthless pianos have been imported by enterprising general merchants, who, after stocking the furniture dealers' and auctioneers' rooms, have hit on the idea of a limited company as a means of retailing these worthless instruments without risk to themselves. The purchaser is not aware with whom he is dealing, no principal name being made public, and as a matter of fact some general fancy goods importer is really the principal, but does not wish his name to appear for obvious reasons. The writer states that in some of the principal towns of New Zealand there are several of these people at work, with sub-agencies, usually in the hands of piano tuners and furniture dealers, who are allowed a very liberal commission of from £5 per piano for the purpose of being the go-between between these people and the public.

These importers of cheap pianos, most of which are made in Germany, are prevented from carrying on their trade in Victoria by the customs duty of £5 per piano, which has been put on for the purpose of excluding these rubbishy instruments from that colony; and this being too much for the merchants to pay on a £12 piano at the factory, they therefore rush them into New Zealand and New South Wales, where they are admitted at an ad valorem duty. Before the advent of the cheap piano the trade was in the hands of legitimate instrument dealers, many of whom have been established from 20 to 30 years, and a large trade was done with the best English and Continental makers; now, cargoes of worthless

pianos are brought into the country, innocent buyers fleeced, good instruments depreciated in value and genuine firms, whose names are a sufficient guarantee of the quality of the instrument offered, suffer.

Here is an extract from another Australian paper:

There is no section of the public so extensively gulled and taken in as that portion comprising the musical classes. We refer particularly to piano purchasers, although it occurs to some degree in the case of other musical instruments. The advance of music during the last 10 years among the middle classes of English people has been a grand opportunity for palming off cheap pianos to persons who, in the majority of cases, never had a piano before, but would like their children to "learn music." In Germany there is a very low class of piano manufactured, especially for export to England and Australasia—a so-called piano which any fairly educated German would not attempt to get music out of. This "machine" is made by inferior workmen in their own private houses; wood bought anywhere, irrespective of seasoning, and if it will hold together six months it is considered quite satisfactory by the merchants, who buy them up and ship them to England and the colonies to supply the demand for a cheap piano.

Anyone would imagine that it would be a hazardous proceeding to retail these instruments, but they are usually sold by persons trading under some name whereby the actual proprietors cannot be reached without a lot of trouble and expense which the purchasers are not usually in a position to go to; or they are remitted to furniture dealers, sewing machine dealers or auctioneers, who retail them with every confidence. One cannot take up a colonial paper without seeing pianos advertised under the most extraordinary sounding foreign names, which even the most experienced man in the trade never heard of.

In the case of firms trading as the Cannibal Islands Piano Manufacturing Company, or any other nice sounding name, which keeps the actual proprietors of the concern dark, the public are led to believe they are purchasing from the actual maker, when, as a matter of fact, they are retailers of a very low class piano. These fictitious firms, we understand, even go to the length of guaranteeing the instruments for any length of time, their security lying in the fact that they cannot be easily found. Another favorite mode of selling them is in country towns, through innocent but ignorant agents. Such trading as this, we may mention, is not allowed by law in Germany. It would seem that the best security the piano purchaser has is to buy from established dealers, whose guarantee is of value, and whose interest it is to sell genuine instruments.

The grievance is an old one, and we do not know that anything can be done to keep it down. The adoption of the Merchandise Marks Act in Australia might do some good, and for the rest the reputable English and German manufacturers must rely upon their own individual names as a guarantee of excellence. High class English and German firms might, however, do something to assist the bona fide dealers in Australia by local advertising, so that colonial customers might know the difference between the good and the shoddy.

There is also, it seems, in Australia a certain amount of injury done to the trade by bogus piano tuners. In one of the newspaper slips sent to us we read:

Men calling themselves tuners travel the country and prey on the unwary people who possess pianos. These men usually offer to put the piano in order for a few shillings. If the public were only aware of the fact, it would pay them better to give the man £5 to leave the instrument alone. In some cases irremediable damage is done, the piano completely unsettled, the delicate mechanism disarranged and the tone almost spoiled. The injury done by these men to valuable instruments is so great that some of the largest English and colonial houses have greatly increased their tuning staffs, and are undertaking the tuning of their own pianos throughout the country. If musical people were more conversant with the complicated construction of the modern piano they would hesitate before allowing a valuable instrument to be tampered with by itinerant tuners, and would employ only legitimate tradesmen whose efficiency is guaranteed by the piano manufacturer or a local instrument dealer of standing.

The cure indicated in the paragraph in question is the best, and, indeed, the only efficacious one. The great dealers and importers in the large towns should have their own traveling tuners, who would undertake to keep instruments tuned for an annual charge, visiting each locality at certain specified periods. It has been proved over and over again that if a man pays so much a year to have a piano tuned he is not at all likely to allow any incompetent tuner to interfere with it. The ventilation of these troubles is, however, not without its own significance, as showing that the Australians have, to a certain extent, overcome their financial difficulties, and on the revival of trade are discussing minor grievances.—London "Music Trades Review."

—Brayton S. Chase, of the Chase Brothers Piano Company, of Muskegon and Chicago, reached here on Monday evening.

—The S. E. Clark & Co. and J. H. Ling & Co. Detroit combination is a non est. S. E. Clark & Co. see no reason for combining with anybody.

We know a first-class reed organ manager or traveling man for a first-class reed organ concern. Address, "Reed," care of this paper.

—The "Sentinel," of Fitchburg, Mass., says that F. G. Smith's case factory at Leominster is running on full time, which may account for the statement in the Boston "Globe," of April 1, that Chas. H. Moore was injured by the explosion of an emery wheel there, which broke his nose and his jaw.

The Wonderful WEBER Tone

■ IS FOUND ONLY IN THE ■



■ PIANOS. ■

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.

Freeborn G. Smith's Situation.

"IN times of peace prepare for war." It's a good maxim and brings results when followed closely. There can be no doubt that Mr. Smith must be a believer in the above quoted maxim. That he is a follower of its dictates is apparent. All last summer and fall and winter when trade was dull, aye, dead, throughout the length and breadth of the land, Mr. Smith and his assistants were laboring on new and better armor for the next trade battle. The skirmish has already come, and traveling men, the skirmishers of the trade, are finding that Mr. Smith's skirmish line is almost an impregnable one.

Mr. Freeborn G. Smith, Sr., and Mr. Freeborn G. Smith, Jr., have looked over the entire piano field and endeavored to devise for their dealers something better on all lines.

In this they have been materially assisted by that prince among traveling men, Mr. N. M. Crosby. Mr. Crosby's intimate touch with the trade makes him a fit adviser. He knows what the dealer wants from the pine woods of Maine to the swamps of Florida, and from the Plymouth Rock dealer of Massachusetts to the Golden Gate dealer of California he can tell you what each man desires.

During the dull season the Bradbury, the Webster and the Henning pianos have all been materially improved. Attention has been given to tone working out as well as to ornamentation of case styles.

To the Bradbury have been added three styles. They are designated Renaissance, Colonial and Columbian, respectively, and are in beauty in the same order as named. Some styles of the Bradbury have been modified, while others have been added to. The work done on the Bradbury gives Mr. Smith the right to say that he is now offering to the public a better Bradbury than ever before.

The Bradbury, or the "Administration piano," as he delights to call it—there is a great deal of foundation for it being so called—had a great year during 1893. Announcement of sales to Cabinet members and public officials at Washington followed so closely that one wondered when the crop of officials would give out. It seemed as though they all had gone Bradbury mad.

The three new styles of Bradbury pianos will give dealers even a greater chance to sell people who desire beautiful things.

A new scale has been drawn and developed for the Webster piano. It is a success. Mathematical accuracy and knowledge of the peculiarities of piano scales is apparent in its construction. The tone is rich, round, sonorous, while the scale is remarkably free from overtones, and has the added merit of evenness.

The Webster piano has always been a good seller, indeed one of Mr. Smith's best. It is one of those pianos which give dealers but little or no trouble. That is the kind of a piano a dealer wants. That is the kind the Webster is. It sells readily on its merits, and its merits are such that it gives but little or no trouble to the dealer.

The Webster styles have been overhauled and improved so that they are in better shape than ever as to case work. The new scale makes it in the best possible shape for '94.

The Henning factory has been moved to Brooklyn, where it is under the eye and hand of Mr. Smith, who believes in having his business enterprises as near him as possible. Mr. Henning has been given increased facilities, and will doubtless turn out pianos in greater quantity. The Henning styles have also been looked at and the pianos placed in proper condition for this year's sales.

Dealers who handle Mr. Smith's line of pianos never have to complain of inability to get stock. It matters not how busy the times may be or how many orders flow into Mr.

Smith's hands, goods are always dispatched promptly. This can be accounted for when one remembers the large factory at Leominster, Mass. This case factory is one of the largest of its kind in the world, and now is overflowing with work. With such a plant to draw from it is no wonder that Mr. Smith can and does put such elegant case work in his pianos, and is enabled to meet all orders, come they ever so fast.

In conclusion the Freeborn G. Smith line has never been in such elegant shape, all of which makes Mr. N. M. Crosby happy. He is now on the road and sending in orders for all three pianos.

Description of the New Organ

IN THE PRESBYTERIAN CHURCH OF SEWICKLEY, PA.

THIS fine organ was built by Messrs. Jardine & Son, who for over half a century have been manufacturing many of the grandest instruments in the country. Among others built by them may be mentioned those of St. George's Church, the Cathedral, New York, and the Brooklyn Tabernacle. The design of the front is that of the new open style, displaying the pipes symmetrically grouped and richly decorated in gold, silver and colors.

The organ contains two manuals, two and a half octaves of pedals; two balanced swells, capable of beautiful crescendo and diminuendo effects. The diapasons are of cathedral scales, and the solo stops, such as the Doppel flote, eolina, trumpet, oboe bassoon on new scales and voicing.

The "action" throughout is of pneumatic construction and secures a pleasant and instantaneous touch. The tone of the organ, by judicious selection of the various registers and by artistic voicing, secures remarkable sweetness and individuality of tone in the "solo" stops, majesty and depth in the "Diapason" stops, and a rich interblending tone in the "Chorus" stops. The excellence, durability and finish of the work, even in its insignificant details, have been carried to the highest attainable standard, and this instrument, which is a representative one, shows the perfection to which the art of Organ Building has advanced.

The new organ replaces the old and smaller Jardine instrument which has been in constant use for over thirty years in this church, and is now erected in St. Luke's P. E. Church, Pittsburg.

The power for blowing the instrument is furnished by a Backus rotary motor.

Card from S. G. Chickering & Co.

Editors The Musical Courier:

WE notice in the last issue of your paper, which we have just received, a card giving the text of an advertisement now being distributed in New York city in regard to the S. G. Chickering piano. We thank you very kindly for publishing the same.

The whole business was done without our knowledge or consent, and we shall see that such disreputable methods are not used in the future. The same was not done by a dealer, but merely by a salesman for a dealer in another State.

Thanking you for calling our attention to the matter, we remain,
Yours very truly, S. G. CHICKERING & CO.

The "Claflin" in England.

MR. ARCHIBALD RAMSDEN, the London piano dealer, has been in New York one week and is now on his way across the Atlantic returning to London. While here Mr. E. P. Hawkins sold to him a large invoice of pianos and placed the agency for Great Britain with Mr. Ramsden for the Claflin piano. Mr. Ramsden is greatly pleased with the instruments and proposes to push them in England.

Mr. Pilcher Filched.

MR. J. V. PILCHER, of Henry Pilcher's Sons, Louisville, Ky., was knocked down and robbed by highwaymen in that city recently as he was on his way to board a train for New York. The highwaymen secured Mr. Pilcher's watch, \$60 in money and a through ticket for New York. His injuries are not very serious.

Reduced Railroad Rates

THE new tariff now in effect on the Northern Pacific Railroad affecting freight on pianos and organs to Tacoma, Wash., is as follows:

Pianos, organs (cabinet) and melodeons, C. L., minimum weight 800 pounds from Chicago and Mississippi River, \$1.50; from St. Paul, \$1.35 per 100 pounds, and Terre Haute, Ind., to Chicago, common point territory.

Dr. Wagner Retires.

AT a meeting of the board of directors of the Schimmel-Nelson Piano Company, held March 28, Dr. C. H. Wagner tendered his resignation as general manager of the company, owing to its interference with his professional duties, and H. C. Theopold was unanimously chosen to fill the vacancy. The following resolution was unanimously adopted:

Whereas, Dr. C. H. Wagner, by his ability and experience in corporation matters, has given to our city the Schimmel-Nelson piano factory, and

Whereas, He has taken time from professional duties to manage the affairs of this company so as to put them in a successful condition,

Resolved, That we, the directors of the Schimmel-Nelson Piano Company, express to him our appreciation of his efforts, and regret that the press of professional duties compels his resignation.

Change of Firm.

THE dissolution of Dyer & Hughes, piano and organ manufacturers, Foxcroft, Me., has already been announced in these columns. We now learn that the piano part of the business has been foreclosed by J. F. Hughes, who, with his son, will conduct it as J. F. Hughes & Son.

T. F. Dyer takes the organ plant, but will eventually retire from business. The old concern will be wound up within a few months.

We don't make the Best Pianos

in the world; but mighty good for the money. And we are not asking high prices, but only enough at present to keep our factory running. Profit is a thing of the past; to-day we are glad of wages. This is all to your advantage.

Claflin Piano Co.,

517-523 West 45th St.,
New York.

We desire to warn the Trade against being deceived by unscrupulous persons who have the audacity to attempt an infringement upon our exclusive rights in the use of the name "HARDMAN" as applied to pianos, and to state that we have owned these exclusive rights for years. It is not our desire to advertise these attempts to make use of our time-honored name and business reputation, but we

HARDMAN

PIANO

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.
Warehouses: Hardman Hall, Fifth Ave. & 19th St., New York.
NEW YORK. CHICAGO. LONDON.

HARDMAN, PECK & CO., Manufacturers.

MERRILL PIANOS

165 TREMONT ST., BOSTON.

deem it necessary to say that legal proceedings have been begun against the offenders referred to, and we shall prevent further appropriation of our property. In the meantime we would call attention to the fact that the only genuine Hardman Pianos have the name "HARDMAN PIANO" and also that of "HARDMAN, PECK & Co., M'rs, New York," cast in the plate in a conspicuous position.

ESTABLISHED 1846.

C. G. RÖDER,

LEIPSIC, GERMANY,



Music Engraving
and Printing,
Lithography and
Typography,

Begs to invite Music
Houses to apply for
Estimates of Manu-
scripts to be engraved
and printed. Most
perfect and quickest
execution; liberal
conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

GORGEN & GRUBB,

(Successors to F. FRICKINGER), Established in 1837,

MANUFACTURERS OF

PIANOFORTE ACTIONS.

Grand, Square and Upright.

NASSAU, N. Y.

UNRIVALLED



UNSURPASSED

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

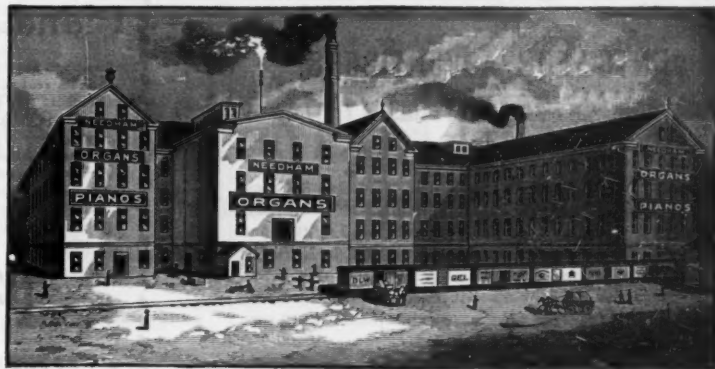
THE NEEDHAM

PIANO ORGAN
COMPANY,
— MANUFACTURERS OF —

THE NEEDHAM PIANOS, THE NEEDHAM ORGANS

UNEXCELLED FOR
FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR
QUALITY AND WORKMANSHIP.



R. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT.

Office and Warerooms, 36 East 14th St. (S.W. Corner Union Square), New York.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.
RUSSIA—HERMAN & GROSSMAN, St. Petersburg and
Warsaw.
AUSTRALIA—SUTTON BROS., Melbourne.
GERMANY—BÖHME & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christ-
church.
INDIA—T. BRYAN & CO., Calcutta.
BRAZIL—F. RICHARDS, Rio Janeiro.
(For American Agencies address Home Office as above.)

R. M. BENT'S

Patent Detachable Upright Pianos.

Factory, 767-769 Tenth Ave., NEW YORK.

R. W. TANNER & SON,

MOUSE PROOF
Pedal Feet



ALBANY, N. Y.

OVER
100,000 PAIRS IN
USE.

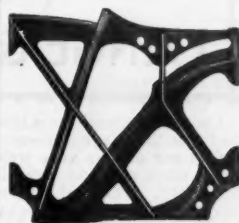
Send for Catalogue.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE and UPRIGHT
PIANO ACTIONS and KEYS.

22, 24, 26, 28 & 30 TENTH AVENUE,
57 LITTLE WEST 12TH STREET,
452 & 454 WEST 13TH STREET, } New York.



PIANO PLATES.

Send your address and receive a Sample Plate
and Prices. Charges prepaid.

L. E. HOYT & CO., Walton, N. Y.

CLEVELAND FOOTE, Agent, 47 Broadway, New York.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XXV.

From "The Southern Music House" (Ludden & Bates, Savannah, Ga.) I have received a number of advertisements. They are, as a rule, exceptionally well written and well displayed. They are all written by Mr. J. A. Bates, who tells me that he has been doing this work for 22 years. I have reproduced one of his advertisements of the Steinway piano, which is the best ad. for that piano I have seen this year.

LUDDEN & BATES S. M. H.

WEATHER PROBABILITIES—MONDAY: Threatening weather and rain, probably heavy; northeast to east winds, increasing in force.

STEINWAY . . PIANOS.

\$25,000 EACH.

PRICES TO SUIT THE TIMES.

No joking about it. Read the following from the American Art Journal, of New York:

"The Art Journal last week published a beautiful full page illustration of the famous grand piano supplied to Henry G. Marquand, for which no less a sum than \$25,000 was paid. The instrument was made by Steinway and sent to London, where its entire exposed surface, inside and out, was decorated by Alma Tadema with appropriate and emblematic designs. This piano was afterward exhibited in London at the Grosvenor Art Gallery and many thousands viewed its magnificent paintings."

A big price for a piano, BUT it was a STEINWAY, and no matter what the price it was worth it.

Not so many \$25,000 STEINWAYS sold in Savannah this year, but plenty at more moderate figures. \$525 buys a lovely Upright Steinway, and the larger styles in fancy cases from \$600 to \$1,000.

Prices but little higher than those of many pianos not actually worth half as much.

The Best Is Always the Cheapest.

LUDDEN & BATES S. M. H.

The head lines are striking and at the same time not in the least misleading. Then follows a bit of interesting news, such as might very well be printed in the news columns of the paper. The explanation which follows is direct and to the point. The ad. tells the exact price at which the piano may be bought. Taking it altogether, I believe it is better than any advertisement which has been criticised in these columns.

Messrs. Ludden & Bates have branch houses in several cities in the South, one of them being at New Orleans. I had occasion to criticise the New Orleans advertisements in "Printers' Ink" lately, and I was obliged to criticise them pretty severely. They are about as bad as any I have ever seen. It is in response to this criticism that Mr. Bates sends me the ads. he has been running in Savannah, and in the letter which inclosed them he says:

"I notice in 'Printers' Ink,' March 28, your criticism of some ads. prepared by the manager of our New Orleans branch house, and I desire to thank you for the same and to fully indorse what you say. Said manager is a success in a business way, but his experience in advertising has been limited and he has much to learn in that direction. * * * Your page in THE MUSICAL COURIER is to me very interesting. I have been writing our ads. for 22 years and am as eager for points as the day I started. The funny part of it is that my name is, Yours truly, Julius Austin Bates. Do not rasp my ads. too hard, because of the 'Austin.'"

As will be seen from my remarks above this request was not necessary. The Savannah ads. are all excellent, and it

would be a good thing if they were copied verbatim in the New Orleans papers. It might also be wise for the manager there to use some of the ready-made advertisements which appear in THE MUSICAL COURIER.

In the Minneapolis papers I notice the advertising of Foster & Waldo and of W. J. Dyer & Brother.

The ads. of both of these houses are exceptionally good. Both use good display and both have excellent positions. The advantage, I think, lies with Foster & Waldo, because their ad. appears every day and is changed almost, if not quite, every day.

Here is an ad. of Dyer's which I think is perfect, with one exception:

Here is a Piano

That we have decided to offer at less than its real value, simply as an advertisement. It's not entirely new, though you might easily take it for a brand new Piano. It's a fine toned instrument—handsome, durable, and a recognized standard make. It certainly presents an unusual opportunity for a profitable Piano investment. The regular net price of this Piano is \$125. We are going to offer it for

\$250

Who wants it?

WE HAVE HUTCHIN'S HYMNAL.
1894 Edition.

W. J. DYER & BRO.,

21 and 23 West Fifth Street.

I think that they should have given the maker's name of this piano instead of saying "recognized standard make." An advertisement cannot be made too plain. It is primarily designed to tell people something, and the plainer you tell them the better. If you write an ad. so that even the simplest mind will thoroughly comprehend it you may be very sure that it will be understood by those of greater intelligence. If you write only for the most intelligent class you are likely to miss the others altogether, and in this day and generation "you can't most always sometimes tell" who is going to buy a piano and who is not.

I have frequently had occasion to commend the advertising done by Lange & Minton, of Burlington.

Advertising space is cheap in Burlington, so that it does not cost Mr. Minton so much money to "spread himself" as it would in some other place. Still, it does seem rather startling to see so many quarter page ads. as they publish, even in a place the size of Burlington.

Here is their latest quarter page, which, of course, is very much reduced in size to fit these columns:

Past . .

During the past five years we have sold a great many PIANOS AND ORGANS, and while we are proud of the record, we are more so of the satisfaction we have given our customers.

Present

We are selling at this present time more instruments at retail than any other house in the Northwest.

Isn't that the biggest kind of an argument in our favor?

Future

We propose continuing in the future exactly the same policy we mapped out in the start, and that was to give "VALUE RECEIVED" FOR THE MONEY.

If you contemplate purchasing a PIANO, ORGAN or anything in the music line, come and see us. It won't cost anything, and we are sure you will be pleased with your visit.

LANGE & MINTON

I wish to impress upon the readers of this department the fact that the advertisements sent in for comment and criticism are always very welcome, and also that I like to know when anybody is making use of the advertisements published. I have of course heard from a very large number of dealers, but I ought to hear from a great many more.

The conditions of piano advertising are very much the

same in all localities, so that criticism offered on one set of advertisements ought to be of benefit to a large number.

When you send matter for comment consider that you are not only helping me and yourself, but that you are offering a text for an advertising sermon which may help many a "forlorn and shipwrecked brother."

The Piano You Should Buy

is the one which comes nearest to suiting both your desire and your pocketbook.

The — piano is *not* the best piano in the world, but it is a good piano—nearly as good as the best, and the price is only about half. The — has a beautifully designed case. It is honestly made and will last—we'll guarantee that. It has a clear, rich, prolonged, singing tone and an action of delightful precision and smoothness.

Only \$375.

JONES & CO.,

PIANOS AND ORGANS,

217 SMITH STREET.

A Distinct Disappointment

awaits the purchaser of a cheap piano. Below \$250, at which price we sell the —, there is no good piano made.

They may look all right and seem all right for a little while, but they won't last, they have no stamina—no vitality.

Be sure you pay enough. People don't often get something for nothing.

We sell the —, — and — pianos, too.

JONES & CO.,

Pianos and Organs,

217 SMITH STREET.

KRAKAUER BROS. PIANOS.

Factory and Office: 159-161 E. 126th St., New York.
 Wareroom: 115-117 E. 14th St., New York.



First Premium, Connecticut
 State Fair, 1890, '91 and '92.

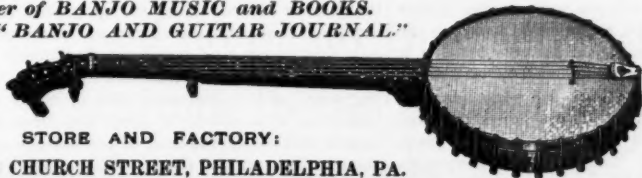
DO YOUR PIANOS LOOK BLUE? IF SO, TRY DIAMOND
 HARD OIL POLISH.
 Works Like Magic! Does no Damage!
 BEWARE OF COUNTERFEITS.

HARTFORD DIAMOND POLISH CO.,
 Hartford, Conn.

S. S. STEWART, Manufacturer of FINE BANJOS.

Publisher of BANJO MUSIC and BOOKS.
 Also the "BANJO AND GUITAR JOURNAL."

SEND FOR
 CATALOGUE.



STORE AND FACTORY:

221 & 223 CHURCH STREET, PHILADELPHIA, PA.

He wins who sells the
Schiller Pianos.
Write for catalogue to
Schiller Piano Co.
Oregon. Ill.

JAMES ABBOTT & SONS,

MANUFACTURERS OF

FIRST-CLASS ACTIONS

FOR UPRIGHT PIANOS,

FORT LEE, - NEW JERSEY.

PRESCOTT

EXCEL IN
 TONE, TOUCH, DESIGN,
 DURABILITY AND WORKMANSHIP.



HIGH GRADE.—TWO SIZES.—TEN STYLES.

TERRITORY PROTECTED. WRITE FOR PRICES.

PRESCOTT PIANO CO.

CONCORD, N. H.

WITH THE NEW
 SOFT STOP.

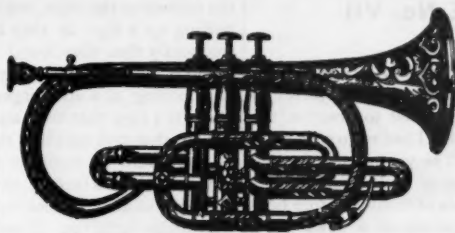
PIANOS.

FARRAND & VOTEY,

High Grade Organs,

Branch Offices:
 NEW YORK. CHICAGO.

DETROIT, MICH.



CARL FISCHER,

6 Fourth Ave., New York.

Sole Agent for the United States for the

F. BESSON & CO.,
 LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.
 Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.
 Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.
 Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin). Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET-PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.
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Musical Merchandise.

Representing in the United States and Canada the following well-known manufacturers:

TRAUGOTT, SCHNEIDER
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OUR BUSINESS—

PIANO CASES.

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PHELPS & LYDDON,
 187 N. Water St.,
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MUSIC BOXES

—AND—

ORCHESTRIONS.

LANGDORFF & SON,

MANUFACTURERS,

Geneva, Switzerland.

ESTABLISHED 1838.

MUSIC BOXES in all styles, sizes and prices.

New Improved INTERCHANGEABLE Boxes, playing an unlimited number of tunes.

AUTOMATIC Music Boxes, playing by putting in a coin. (Very suitable for bars, hotels, clubs, &c.)

SINGING BIRDS, CLOCKS, AUTOMATONS, FANCY GOODS, TOYS, &c.

All goods guaranteed of the best Geneva grade, the best of all; sold at wholesale prices.

Special conditions will be allowed to houses dealing in our line or desiring to introduce our goods.

Special advantageous conditions for sample sendings.

Goods delivered free, freight and duty paid, in every part of the United States of America by our forwarding agents.

HIGHEST AWARDS:

London, 1851; Paris, 1878; Melbourne, 1881; Amsterdam, 1883; Zurich, 1883; Nice, 1884; London, 1885; Barcelona, 1888; Paris, 1889; Chicago, 1893.

PRICE LIST FREE ON APPLICATION.

AGENTS WANTED.



G. O'Conor
 Manufacturer
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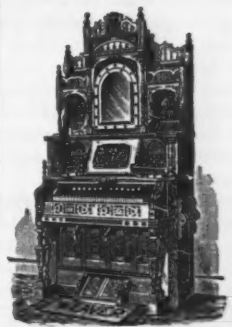
Piano Legs,

LYRES and
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 IN A VARIETY OF
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Orders from dealers promptly attended to.

FACTORY:

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YOURS
 IF
 YOU
 PAY
 THE
 PRICE.
 NO
 Exorbitant
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STYLE TRIUMPH—OUR LATEST.

Weaver Organ & Piano Co., York, Pa.

ROBT. M. WEBB,

Felt Cloth and Punchings.

MAKER OF

PIANO HAMMERS.

SOLE AGENCY FOR

Billon's French Hammer Felt,

28 Union Square, NEW YORK.

EXPERIENCE No. VII.

I DID not go to Chicago after all. A brother-in-law of my wife's cousin came over from Jersey to buy a piano for a nephew who wanted to practice the "Washington Post Office March," and I had to go with them to select the proper instrument. The young man wanted a second-hand square with octagon limbs such as his mother used to have, and I had lots of trouble before finding just the thing. Finally we got one at a down town auction store for \$100 cash, which I considered a bargain at \$50. It cost \$15 extra to pack it and put it on the wharf for shipment, and as he had only \$60 with him my wife had to advance the other \$55, and then loan him \$5 extra to get home with. When she sees that money again she'll know it, but I am afraid to hint at the idea of her losing anything with her relatives.

While we were looking around for pianos that afternoon we came across a good many curiosities in the warehouses, and it struck me that I might be able to negotiate for my patents, of which I have several. I came across a piano with a drain pipe that could be attached to the sewer, and in looking into it found that it had a refrigerator top in which you could store meats and vegetables under ice, and by keeping your eye on the thermometer the temperature could be kept equal, which would not then interfere with the piano at all. This I thought excellent for small houses and flats, and quite an economy of room. The inventor had not yet given it a name, but I thought it might be called the Patent Equable Temperament Upright, with Fruit, Meat and Cheese attachment. No Rolls; no winding; no electricity necessary.

Again another new idea in pianos was in the shape of a square pin hole in the pin block, and instead of round pins square pins were used to guarantee firmness of tuning, the patentee claiming that, no matter how great the strain of the wires would be, the pin could not give away. I thought so too. I tried to try the piano, but the action and keyboard had been removed so as not to obstruct the view of the handsome scale, which was really beautiful. This man has taken out a patent for all countries, including Jersey, and expects to make a living if he can find some other employment for tuners, as they may as well go out of business now, and will kill him if they can find him and then join the anarchists.

My patents are all patented now. I have a great patent in my male and female uprights. I merely take the rib off the one upright sounding board or put on one rib less than on the other and call it the male, and the other that goes with it the female, and that gives dealers a chance to sell them in pairs. Selling pianos in pairs must double trade in some sections, as many persons, governed by a proper sentiment, will not have them separated. The male upright could have a plain, black cover, while you could adorn the female with lots of the latest styles of scarfs, and get up quite a display to distinguish it. There is a big chance for decoration. On the one, men would be permitted to play; on the other, women. There is really a big opening in that patent.

Then I have another patent called the "Ladies' Delight." Instead of using ivory and ebony I use soap for the keyboard. If ladies wish to keep their hands and fingers neat they can practice at the same time. The keyboards can be replenished at a small cost and kept in good shape, and selections can be made from Castile to Pears, with no end to bouquets. Of course I expect to get Comstock, Cheney & Co. and the other keyboard men down on me by driving them into the soap business, which they will at first oppose, but after a while they will come right into it. Someone may say that this will not wash, but I can prove it.

There is nothing like going out with the brother-in-law of a wife's cousin to buy a piano, particularly a second-hand square, and I am in hopes that some other relatives will come along to follow this one; but if my house finds out that I have been spending my time this way they will take it off my salary. And then it keeps me away from the trade, which reminds me that I had quite an experience in trade matters a few days ago.

I was subpoenaed as a witness in a lawsuit between two piano firms, in which it was to be decided who was the most enterprising. I won't mention any names. The case was very interesting. The one firm claimed that it never had a sign on its factory, because it grew so rapidly (not

the factory or the sign, but the firm) that there was no use putting up a sign, as they had to get larger premises so frequently that they found it a useless outlay of money to spend it for signs until they finally got located. They are now looking at a still larger factory building. This they claim is a sign that they are the most enterprising.

The other firm said that they were still more enterprising, as they were in business 20 years, during which they never even took a factory, as their orders came so rapidly that they had no time to look for a factory. Here I was, a witness under oath, too. I was examined by the lawyers.

One lawyer asked me, "If you were a piano manufacturer and thought you ought to be doing right, do you believe you could succeed if your statements depended upon others for verification?" I said, "Rather." He said to me, "Repeat that slowly, so the stenographer can take it down." I asked him, "Down where?" and he told me never to get impudent in court. Then he asked me, "If you were in business for yourself fifty years and sold your good will for a certain consideration, do you believe that the State would compel you to go out of business entirely because your oldest son married against your wishes?" I told him he would have to repeat that question, which he did, and I declined to answer it. He pressed me rather hard then, and finally I told him as I had no son how could I answer what I would do if I had one; and he excused me. Then he came at me with this one: "Suppose you were making pianos with a name on the front board and another name on the iron plate on which place would you put your name if it began with capital D." "Give it up," said I, "and moreover you don't know anything about the piano business anyhow to ask such a question." The lawyer insisted upon an answer, and I asked him to show me the piano first, which he would not do. Then the other lawyer objected, and the judge said, "Objection sustained. This witness evidently does not know what law is." I thought it was intended as a slap at me, but said nothing.

Then came the innings of the other side. This young lawyer was a dandy. "How old are you Mr. Pocet?" I told him. "Was your father in the piano business before your mother was born?" I told him I would have to look into the Bible to find that out. "What was the name of the original firm?" he asked. "Adam," I said. "Oh no, no, no; I mean the piano firm your father started." I told him I did not know, and besides that my father never started it. "Did not start it, you mean to say?" "Did not start it," I replied. "Well, if he did not start it, how is it that you do not know?" "Well; I had to study. I have to study," I said. He asked, "Study what?" "That question." "Do you remember the question?" he asked. "Yes," I replied. "Then repeat it." I repeated it: "Well, if he did not know it, how could he start a piano factory?" "Wrong," all the lawyers and the judge cried.

The other lawyer then jumped up and asked the question to repeat it. "You repeat the question yourself," and the judge asked him too. He repeated it: "Well, if he did not know it, how could you start a piano factory?" "I never started one," I said. "But that was not the original question," said the other lawyer who insisted upon putting the proper question. The Court so ordered and the lawyer started in again. "Well, if you don't know how you were started, who knows when your father does?" "But he sold out." "Who said so?" the young, sharp lawyer asked; "who to?" "Nobody." "Where does the name come in?" the judge asked. "On the name-board," I ventured to reply. "What's the name-board?" "The board where the name was put on," I said. "Who called it a name-board? find that man and we may learn more about it."

The bailiffs went out of the court room and came back stating that they could not find the man. Things were moving along at a lively gait just about this time and the two piano firms never said a word. They simply looked on and watched the proceedings with interest. The judge was very impatient and asked the lawyers to submit short briefs containing all they could find out about both parties, but make no reference to domestic matters. Both sides promised to do so and the Court adjourned.

When we got outside in the fresh air we all felt better and drove right up to the Union Square Hotel where there was lots of excitement. "Who's going to win?" "The other side," said Rev. Houghton. "Of course," Youcant suggested, "they cannot lose if they win." "You bet," cried an old stager from Chicago who had carefully watched

the boys, taking it all in. Just then our friend the editor of the "Music Tired" came in. He came over slyly to me and asked me to tell him the news for the paper. "I haven't got a news item of any consequence this week and all I could write about was abuse of other editors and gas about myself." That's what he said. "Ain't you about dropping to yourself?" I suggested confidentially. "Well, I want to find out ahead how the land lies in this case so as to jump right. There is money in this thing for me and that's what I am after. If I knew beforehand which firm would win, I should know what to do with the other; that's journalism." "Oh," is all I could say, and before I knew it I had disappeared, remembering past experience.

After a while I thought I could return with safety, and sure enough he had gone. I looked into the gents' café and there he was taking a late lunch at the expense of a dealer who had just failed. He was getting the particulars, but I had read them weeks ago in the other trade papers, and thought it better to let the dealer fill him up than have him filled up at my expense. Afterward, as I learned, he had managed to borrow two dollars from the dealer, whom he congratulated very much and told that he would send him the paper free of charge till it busted, when he would have to stop.

The boys, all of them up to snuff, had in the meantime drifted away and by a kind of common agreement met at the Morton House. Here the discussion on the relative merits of the case was resumed and many opinions hazarded. One young man, employed by a supply house with a big nose (of course the man, not the supply house, has the big nose), said, "Gentlemen, this promises to be a cause celery, as it is called. If these two firms don't win this case it will not be the fault of the lawyers and I drink to the attorneys on both sides." Very clever I thought. The price of screws ought to go up after that. George N. Hay observed that both sides were making a mistake in spending all this money in court instead of putting it into the trade papers for advertising. "Three cheers for George" everybody cried but no one treated.

This silence lasted so long that it became monotonous, offensive and thirsty. I remembered that my wife had some warm sausage and coldslaw on ice and bidding everybody good bye I went home, dropping the following telegram to my firm.

NEW YORK, April 5, 1894.

Mississippi River Piano and Organ Company:

Saw seven dealers to-day and spent two hours as a compulsory witness in court. No sales; no collections; no use.

M. T. POCET.

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

IMPORTS OF MUSICAL INSTRUMENTS.

Month ending February 28, 1893.....	\$49,794
" " " " 28, 1894.....	41,139
Eight months ending February 28, 1893.....	694,503
" " " " 28, 1894.....	496,421

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHERS AND PARTS OF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending February 28, 1893.....	1,270	\$96,512	135	\$50,443	\$7,869	\$154,848
Month ending February 28, 1894.....	512	34,021	35	9,955	10,158	54,134
Eight months ending February 28, 1893.....	9,644	694,055	1,681	685,985	103,062	1,483,102
Eight months ending February 28, 1894.....	5,921	367,128	407	118,714	164,004	649,846

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

TRADE in **EMERSON** Pianos signifies trade in honest goods. No misrepresentations.

The dealer who believes in enjoying the respect of his competitors and of his community can find no piano that will help to place him in a proper attitude better than the **EMERSON**.

The piano itself makes no claims other than such as can be verified by a most careful examination and scrutiny of the instrument.

The **EMERSON**, therefore, is synonymous with honorable and honest trade methods. Such is the record of the **EMERSON PIANO CO.**

Dealers who have standing, who carry local prestige, who understand and appreciate a piano and who believe in putting enthusiasm into their business, can be helped by addressing the **EMERSON PIANO CO., Boston.**

Do not write for catalogue but open correspondence on a business basis which will enable you to learn more about the **EMERSON** system than a catalogue can tell you. You can get any number of catalogues subsequently.

EMERSON PIANO CO.,

Boston. New York. Chicago.



THE AFFAIR EVERETT.

NOTHING that has been published in these columns regarding the false position maintained in the trade by the Everett piano contained anything that could be construed as a reflection upon the character of the men who are interested in that product. More than that even can we say, for we have gone out of our way to compliment the gentlemen at the head of the Everett affairs, and on this occasion we can add to former statements the additional compliment to Col. Wm. Moore by saying that he is one of the greatest disciplinarians and executive officers that the piano business ever had.

No one shall ever be able to construe our strictures of methods as strictures upon the character or abilities of men. We are not discussing Colonel Moore, or Mr. Lee or Mr. Church or Mr. Hinkle or Mr. Hooper or anyone associated with the Everett piano when we discuss the vital and important question of a piano's class or place or the methods applied in selling it. Some men engaged in music trade journalism unhappily cannot discuss the relative positions of pianos because of their ignorance of construction and tone and their inability to distinguish differences, but in the case of THE MUSICAL COURIER it is expert evidence that is brought into play, and therefore when we assert that the Everett piano is one of the cheap pianos of the day the statement carries weight by force of the oracle that issues the utterance. Moreover, THE MUSICAL COURIER is a paper of such force, influence and position that it could not afford to stultify itself nor would it pay any attention to the grade or quality of a piano unless the subject were of more than mere personal or local importance.

Here, then, is a cheap piano which is masquerading as a "fine" instrument by means of certain commercial methods and advertisements which in reality should be classed among the cheap or medium low grade instruments. In dozens of States and cities the dealers who are selling high grade and medium pianos are daily met with this kind of competition. They have no means to neutralize the effect made upon the public mind by the exceptionally discreet and intelligent advertising resorted to by the Everett

people. Counter advertising does not destroy this effect, and whatever one piano firm says respecting the goods of another is not credited. There is no defense in the hands of dealers who are met by such clever methods as the Everett people resort to. There is only one weapon in all such cases and that is THE MUSICAL COURIER, and it is the one means that dealers have to protect themselves.

Now as to the ethics employed by the Everett management, that depends upon the point of view. They will be discussed later on. A newspaper editor may, for instance, claim that he is an honest man, when his record and his books in a half dozen disastrous and petty failures show him up as a fraud. His claim amounts to nothing; it is the record we must go by. So it is the record of the piano manufacturer that offers the substance of his moral status. We do not want the shadow, the pretense; we want and we need the substance, the fact.

Indeed, the ethical question involved is to a great extent more interesting to the Everett Piano Company than it is to those who suffer from the competition of a cheap piano placed on the pedestal of high rank. But the personal equation need not be introduced in the discussion.

Hence it is that THE MUSICAL COURIER has not obscured the issue by dragging in the gentlemen of the Everett Piano Company, except in such complimentary terms as their genius, their intelligence and their importance call for. Nothing but praise is due to men who can take a cheap piano and by a finesse rarely equaled induce people to believe (and pay for that belief) that the piano is a "fine" or a high grade instrument. That praise may be considered dubious when the method applied by them is criticised as sharp practice, as unworthy of dignified commercial process or as a species of false pretense—if it is false pretense to sell an article worth \$2 for \$5.

And yet from a certain point of view they deserve as much praise, at least as much, as a music trade editor deserves who fails repeatedly, does not pay his debts and under the fraudulent claim of a large circulation, which his paper does not enjoy, collect money repeatedly only to leave his next line of creditors in a lurch. For what difference is there anyhow between selling a \$200 piano for \$450 and accepting

\$100 for an advertisement in a paper claiming a large circulation, when it has not 500 subscribers and no circulation worthy of consideration? Why should THE MUSICAL COURIER call the editor of such a sheet a fraud, and then call the piano manufacturer who does identically the same thing an honest man? It is not fair play to the fraud music trade editor, who is no worse; he is only unfortunate for the lack of brains, for he continually fails, while the piano man succeeds.

Therefore, for the moment we pass the ethical question, and if there is anything to be said regarding the gentlemen of the Everett Piano Company most of it should be devoted to Col. Wm. Moore, whose wonderful ability as a manipulator of men, whose comprehensive knowledge of factory methods, whose administrative genius, have built up the vast establishment of the Everett Piano Company at Boston and given it that essential strength from which the John Church Company could draw its profits.

For the price allowed to him by the Cincinnati concern Colonel Moore has made the Everett one of the most attractive of the low grade pianos now on the market. He has done wonders in this respect, and had he not done wonders in the estimation of the Western factors—had he not accomplished what few men in this country could have done, he would not at this day be associated with these Western people.

It is he who to the greatest extent has enabled them to face public opinion by advertising the Everett as a high grade article, and as they have no technical knowledge of the instrument itself, it may have been due to his eloquence that they became so intensely inspired with the Everett that they really believed it to be a fine instrument when it is only a very ordinary piano, such as are made by the thousands every month in this land. Hence, we repeat, the ethical question involved in all this may be more interesting to the Everett people than to any others.

—A Leipzig piano builder of the name of F. Kloppe has been selling stencil Blüthner pianos. He engaged a man named F. Blüthner and represented him as a member of the Blüthner firm. The genuine Blüthner sued the ingenious Kloppe and the pseudo-Blüthner, and the court forbade the latter from using the name Blüthner without additions or alterations clear enough to be seen without special attention.

Administration Piano.

The Bradbury Piano.

Freeborn G. Smith, Manufacturer of

Principal Offices: 774, 776, 778 Fulton St., Brooklyn, N. Y.

New York Warerooms: 95 Fifth Avenue, corner 17th St.










I. G. Smith's Case Factory, Leominster, Mass.



Good Agents Wanted.



I. G. Smith Bradbury Piano Factory, Corner Raymond and Willoughby Street, Brooklyn, N. Y.

Names of Famous Purchasers of Bradbury Pianos.

General U. S. Grant, Late President of the U. S.
 Rutherford B. Hayes, Late President of the U. S.
 Chester A. Arthur, Late President of the U. S.
 Benjamin Harrison, Ex-President of the U. S.
 Levi P. Morton, Ex-Vice President of the U. S.
 William Windom, Late Secretary of the Treasury.

Benjamin F. Tracy, Ex-Secretary of the Navy.
 John W. Noble, Ex-Secretary of the Interior.
 John Wanamaker, Ex-Postmaster General of the U. S.
 David D. Porter, Late Admiral of the Navy.
 Major General O. O. Howard, U. S. Army.
 Senor Felix C. C. Zegarra, Minister from Peru, S. A.

Hon. J. N. Dolph, U. S. Senator from Oregon.
 Hon. A. H. Colquitt, U. S. Senator from Georgia.
 Hon. G. A. Pierce, U. S. Senator from North Dakota.
 Hon. W. B. Bate, U. S. Senator from Tennessee.
 Hon. James McMillan, U. S. Senator from Pennsylvania.
 Hon. Thomas B. Reed, Ex-Speaker House of Representatives.

Also Used by U. S. Senators, Members of Congress, Foreign Ministers and Washington's Elite.



OFFICE OF THE MUSICAL COURIER,
CHICAGO, April 7, 1894.

CERTAIN transactions which have come lately to the knowledge of the writer emphasize the necessity for the adoption of a one price system for all manufacturers and dealers throughout the country. This idea is generated by the knowledge of a transaction which partakes more of the features of a confidence game than anything that has ever come to our knowledge, with the exception of one affair which occurred out in a mining camp several years ago, in which the customer was induced to pay a very large price in cash for a very cheap made square piano. The facts in relation to this last transaction as communicated to us by a very reliable man in the business are simply as follows:

A certain gentleman, whose name we have in our possession, an employed of a railroad, living in a suburb of the city of Chicago, recently purchased a piano which the trade knows to be a low priced instrument for the sum of \$600. The salesman who consummated this deal made an agreement with the purchaser to furnish a Steinway piano in case the purchaser should have any reason to feel dissatisfied with his bargain.

This is not the first time that the salesmen for this particular piano have resorted to such tactics in order to secure a purchaser, but in the case which was previously reported to us it was a Weber piano which was to be furnished to the consumer, and in this instance there was to be only a difference of \$100 paid, and the report was that this cheap piano, which we are now referring to, and the Steinway piano were kept just \$100 apart, and the customers were

permitted to take their choice as to which they should secure.

If there is any argument stronger than such facts as these to show the necessity for a one price system on pianos we think it is very hard to discover it. The only term which such transactions deserve is to call them regular "con." games.

Something further in relation to both these cases may be ascertained in the future. In relation to one of them a certain gentleman in this city who has an excellent reputation for veracity, would have a very unenviable position before the trade, if his testimony given before a judge and jury in relation to the merits of this cheap piano as compared with the best made were printed.

We wish to add to the above the fact that one of the best styles of this cheap piano was sold lately for \$275 from the store in this city. If a profit can be made at this price, which undoubtedly is the fact, it is easy to calculate the amount of wind which the \$600 transaction represented.

A New Catalogue.

The Chase Brothers Piano Company have just issued a characteristic catalogue, inasmuch as the top and bottom of each page has a very stirring picture of a fox chase. It contains very fine cuts of their instruments, the different styles, and some illustrations on their methods of construction. It is perhaps excellent praise to say of this particular catalogue that it contains everything that is necessary and nothing that is unnecessary.

In relation to their upright pianos, we have only to repeat that for tone quality and action they are among the most satisfactory parlor instruments that are now manufactured in the United States of America, and the best judges of instruments cannot fail to recognize these facts.

Like all other instruments, there are points about them which an expert may be able to criticise, but we have yet to see the instrument that can be called absolutely perfect. In fact no perfect piano can be made.

A Competent Piano Man.

Mr. Gust. Ad. Anderson, though comparatively little known except as having been connected with the Anderson Piano Company, of Rockford, Ill., is an accomplished piano constructor. His younger brother, Mr. John Anderson, is better known, and yet Mr. Gust. Ad. Anderson is deserving of a large share of the credit for the merits which the Anderson piano contained. He worked in the factory of August Hoffman, in Stockholm, Sweden, for upward of six years, and after coming to this country he was in the Steinway employ for four years. He has also

been connected with the Kroeger and the Shaw factories, and is now employed by a Chicago concern, who have recently completed two instruments containing Mr. Anderson's original scale and his suggestions in other particulars and made under his direct supervision, which suggests to the lover of pianos the ease with which a thoroughly practical man can embody his ideas in a good instrument, and emphasizes the fact that there are not a regiment of men in the country capable of producing them with the qualities which enlist both your attention and admiration. Mr. Anderson's bent is always in the direction of a superior instrument. This is natural to him; but in addition to this inclination his education has all been in that direction, and there is no department in the trade, with perhaps some few minor particulars, from a scale and case design down to the most minute detail, that he is not well versed in.

Made an Attempt on His Life.

A piano workman by the name of Witarowski, who was formerly engaged in the Julius Bauer & Co. piano factory, attempted to commit suicide this week by drowning himself, but after being in the water a short time he changed his mind and succeeded in reaching a post, by which he supported himself until he was rescued by someone who discovered his uncomfortable position. He was arraigned in court and fined \$25, but on promising that he would never attempt to end his life again the fine was stayed.

Lyon & Healy.

The last Sunday issue of the Chicago papers contained some exceedingly original advertisements of the Lyon & Healy house. They were so attractive that everyone, both in and out of the trade, took notice of them. The March sales of pianos of this house averaged six per day.

The small goods department of the concern is already installed in their new building. There will not be a store in the United States that will be more attractive than theirs. The first floor will have a lobby, which will be large enough and handsome enough to do full justice to one of the largest hotels, and it is likely to become a favorite meeting place for musicians, musical people and citizens of Chicago generally who desire a handy place down town in which to meet their friends.

In relation to the now famous violin case, Partello v. Lyon & Healy, as it now stands on the court record, it really should be called Lyon & Healy v. Partello, as the suit was virtually forced upon Mr. Partello in consequence of his refusal to fulfill his contract with Lyon & Healy. It may be added that this suit is not likely to be settled very

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WEBSTER

The Easy Selling

WEBSTER PIANOS

MAKE STRONG FRIENDS WHEREVER SOLD.

THE
DEALERS

{ HANDLE THEM ON THEIR MERITS.
ASSURE US A WEBSTER SOLD INSURES FURTHER SALES. . . .
CLAIM THEM THE BEST MADE FOR THE PRICE.

THE
ARTISTS

{ USE THE WEBSTER BECAUSE OF ITS SUPERIORITY.
INDORSE IT BECAUSE IT FILLS THEIR REQUIREMENTS.
SAY MUSICALLY AND MECHANICALLY THEY ARE SUPERB. . .

THE
PUBLIC

{ PROVE THEIR APPRECIATION OF THEM IN THEIR USE.
DEMAND DURABILITY AND GET IT IN THE WEBSTER.
ADMIT THEY ARE FINE GRADE AND A GRAND SUCCESS.

Good Active Agents Wanted in all Unoccupied Territory.

ADDRESS THE

WEBSTER PIANO COMPANY,

774 Fulton St., Brooklyn, N. Y.

W
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quickly, as Lyon & Healy are determined to carry the case to the court of last resort if occasion should require.

Mr. P. J. Healy has gone to New York, having left here Thursday last, and he will remain in the East for a week or ten days.

Back from Europe.

Mr. J. B. Thiery, who has been spending some time in Europe on behalf of the W. W. Kimball Company, has returned to Chicago. Mr. Thiery says that he was eminently successful in his undertaking abroad, and made a number of good agencies for the Kimball goods.

Notes.

Mr. N. J. Haines, of Haines Brothers, New York, spent about a day in this city recently. Mr. Haines was in good health and good spirits, and felt sanguine in relation to the future prospects of business for his house.

The Russell Piano Company will take the premises now occupied by Messrs. Reed & Sons, at 171 South Canal street, as soon as the latter house is ready to surrender it. This will give the Russell Piano Company about three floors in that building, and will correspondingly increase their facilities for production.

Mr. Louis Kurtzman was again in the city this week. He is on his way to important points in the West and Northwest, and will also visit the far South and return home by the way of New York city.

Mr. Wm. Gerner, the very efficient manager of the Scandinavian retail department of the Chicago Cottage Organ Company, has added to his force of assistants Mr. Stefan B. von Linde.

In Town.

Mr. A. L. Jepson, of the Schiller Piano Company, of Oregon, Ill.; Mr. J. H. Rheem, of Ottumwa, Ia.; Mr. Harvey Wendall, of Albany, N. Y.; Mr. J. W. Trout, Fond du Lac, Wis.; Mr. G. W. Watkins, of Hockett & Watkins, Bellefontaine, Ohio.

Personals.

Mr. J. V. Steger has returned from his Eastern trip, the result of which was considerable business done and lots of pleasure obtained. Mr. Steger says that he could not have been treated better had he been the President of the United States.

Mr. M. J. Chase has returned from his trip to the South with considerably improved health.

Mr. C. H. C. Houghton, known as the "vener man," is still remaining in the city, as he finds that there is business to be done, although he has already supplied sufficient veneers to different manufacturers to cover thousands of pianos.

Mr. T. F. Scanlan, of the New England Piano Company, of Boston, made one of his characteristic visits to the city this week and remained one day. We think he was seen by Mr. John Reardon, his manager, while he was here.

Mr. J. J. Mittenmuller has recently had great success with the Emerson piano in that portion of the State of Ohio in which he is working. He was in town to-day.

Mr. Geo. P. Bent returned from his trip to West Baden this week, looking and feeling well and is now in a condition to prosecute his business in his usual energetic manner.

—The two sons of Mr. P. J. Healy, of Lyon & Healy—James E. and Paul J.—will leave for Europe next month and will spend considerable time at the Antwerp Exposition.

WANTED—A good piano tuner for a reliable music house in Texas. None but good workmen need apply. Address X., care THE MUSICAL COURIER, 19 Union square.

Carpenter.

IT'S a beauty this time, and the story is correct. It's the Carpenter catalogue we are referring to—the new catalogue which is now being mailed to the trade. The E. P. Carpenter Company never do anything by halves, so it is merely enough to say the catalogue is a beauty for them, eschew further description and pass on to some truths contained in its pages.

Here is the circular letter accompanying the new catalogue:

BATTLEBORO, Vt., U. S. A.

GENTLEMEN—We submit herewith three of our new styles, to which we respectfully call your attention. All our cases, including the cheapest lines are heavily coated and polished by hand, attaining a degree of finish heretofore never furnished the trade. The designs are fresh and attractive and the line we offer embodies, as a whole, the very latest ideas of advanced thought in practical organ building within the limits of the single bank instrument, and is calculated to give the market a valuable representative agency of the highest class with a variety of actions and designs sufficient to please the most particular.

In novelties we call especial attention to actions No. 33, containing the fascinating "Zithertone" solo stop, and No. 60, designed for chapel use, capable of very heavy orchestral effects. Our 7½ octave Style K piano case design we believe to be the very best of its kind in tone, finish, perfection of mechanical details and elegant appearance.

Catalogue showing our full line of new designs mailed on request.

Soliciting a share of your business, we are,

Yours respectfully, E. P. CARPENTER COMPANY.

And here are what the Carpenter Company so term "a few points of superiority in the Carpenter organs:"

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PATENT, No. 443,626, GRANTED DECEMBER 23, 1890.

The foundation board is made of thoroughly air and kiln dried stock, framed up to prevent warping. It extends from end to end and front to back, protecting the action from dampness and effectually stopping the entrance of mice and other vermin. So-called mouse proof pedals are practically worthless unless they are accompanied by some precaution serving the same purpose as above.

The bellows is of extra large size, holding middle "C" in one set 45 seconds, and is constructed of No. 1 pine, coated with a preparation impervious to moisture, thereby preventing shrinking or swelling.

The pedals depress very easily and are arranged for removal by taking out the screws from the under side of pedal board and detaching the straps.

The valves, swells, stops, and innumerable number of small pieces constituting the complete action are all made up from strictly first-class materials by experienced labor, and perform their separate functions noiselessly, quickly and durably. All our action wires are nickled, for the purpose of reducing the friction on all working parts and for superior appearance.

The reeds are manufactured of best quality metal, properly tempered and fastened, tuned and voiced to produce a rich, full tone without sluggishness, and are double riveted to "A" below middle "C."

The sounding board is made of quarter sawed, No. 1 spruce stock, thoroughly dried and coated heavily with orange shellac.

The name board is constructed of No. 1 whitewood and maple, varnished heavily, flamed and rubbed down, leaving the finish a dull gloss unaffected by time or handling. It can be disconnected from the action by removing one screw at each end, no further unfastening being necessary.

The spring rail is both glued and screwed in place.

The valves, by our own arrangement, are secured from dropping down.

Nickled pedals are placed on all styles except A without extra charge, thus obviating the wearing and consequent untidy appearance of carpet pedals.

CASE.

We manufacture solid walnut or oak cases throughout. All our work is framed and paneled, to give opportunity for swelling and shrinking without injury.

The fall board is hung on a horizontal bar and supports at the back, which, in connection with rollers at either end, give equal facility for opening from any point. No painted or grained panels used to deceive the eye in place of genuine selected veneers.

The key slip is removed by moving the levers underneath the knee

rail. No pressed ornaments, gilt or plush used to make a gaudy show and look badly with age.

The front panels are removable on all sides by taking out the two screws in the top.

The finish of our entire line is superior to any before offered the trade, all cases being heavily coated, rubbed in water and hand polished.

We wish to go on record as being entirely out of the race for cheapness, feeling confident that responsible dealers and customers will always be willing to pay a fair price for a good article.

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Manufacturers of organs exclusively,
Western Branch,
J. Howard Foote,
307 and 309 Wabash avenue,
Chicago, Ill.

C. G. Roeder—Leipzig.

WE are greatly indebted to C. G. Röder, the engraver and music printer of Leipzig, Germany, for a specimen catalogue of his frontispages illustrated and illuminated, and we advise every music dealer and music publisher to write for a copy.

All the pages are of the most artistic calibre and gotten up in harmony with the subject matter with remarkable consistency, even with attention to the greatest detail. For instance the title page to the score of Mendelssohn's "Fingal's Cave" overture represents Edinburgh in the distance, a Highlander seated on a rock in the foreground and below a design of the cave itself. The Beethoven "Ruins of Athens" march is illustrated with an illustration of the Acropolis and a bust of Apollo Belvedere.

The typography is as near perfection as can be reached under modern processes of the most approved kind. The house is the greatest of its kind in the world.

C. G. Röder began business in 1846 in a small way, and has gradually become a leading factor in the musical industry of Europe. He does a large business in this country, and those music houses that have not had dealings with him are not acquainted with the methods and characteristics of the greatest house in the line.

I. N. Rice

AND

Hallet & Davis.

I. N. RICE, one of the best known piano men of the Western States, has just been engaged by the Hallet & Davis Company, of Boston, to take charge of their Western wholesale trade as general traveling representative in that section, with headquarters at Chicago.

Mr. Rice, who returned to Chicago from Boston and New York on Sunday, is thoroughly equipped for this work, having an extensive personal acquaintance with the leading piano firms and a wide and general knowledge of the piano trade itself.

He is furthermore posted on certain conditions prevailing at present, which make it essential to treat piano matters on a basis entirely different from that which prevailed in former years. Mr. Rice knows this, and understands and appreciates the situation.

The Hallet & Davis piano is a piano power in the West, where it has been sold for more than a quarter of a century, and where thousands of families are to-day using it. More of these pianos are now to be sold than ever; so it is proposed by the company. To this end certain changes in styles, &c., will be made, and we look upon a wide extension of the Hallet & Davis trade under these new conditions.

—Mrs. Lyon, widow of the late George W. Lyon, who has been East, will leave for Europe in June, to be gone for some time.

Dealers wanted in all territory not now taken.

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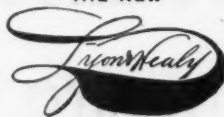
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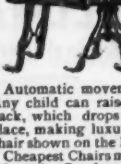
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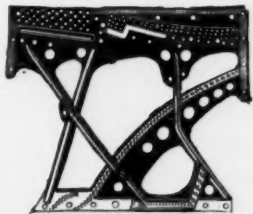
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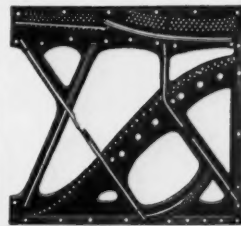
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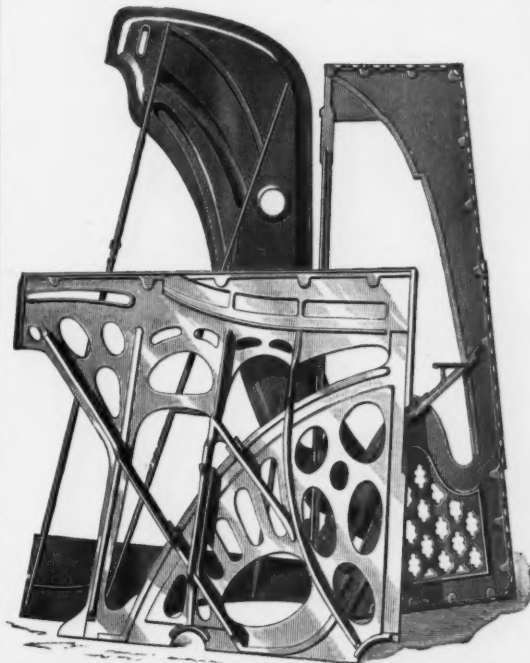
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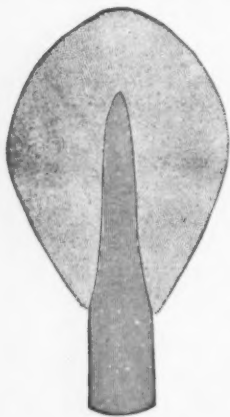
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